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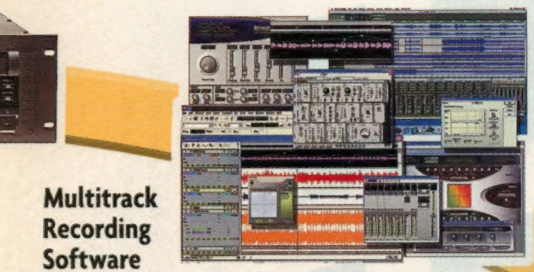
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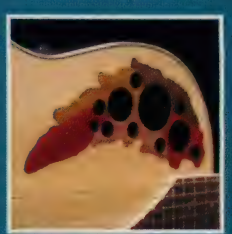
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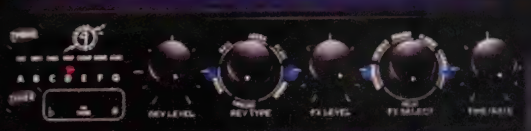
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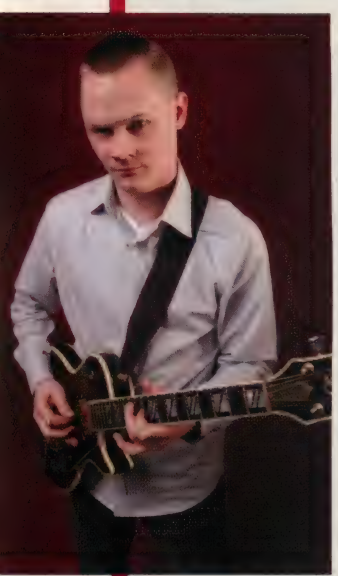
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Guitar Tech(nology)

Last month's issue was a big deal for us. Not only it contain the most music ever published in a single copy of *Guitar One*—thanks largely to the 101 Greatest Guitar Licks of All Time cover story—but it also marked the launch of our CD-ROM, which allows *G1* readers to hear, and often see, how to play the licks from our pages.

The CD-ROM will now be a permanent fixture in each issue, so if you're a subscriber and would like to upgrade your subscription to include the disc each month—starting with the November issue—call customer service at 800-825-4942. And if you don't want to miss out on the action this month, call Music Dispatch (800-637-2852) to get your hands on a copy of the October CD-ROM. The highlights on this month's disc include exclusive behind-the-scenes video footage of "Open Your Eyes," the new hit single by Mark Tremonti's post-Creed project, Alter Bridge; scorching-hot country licks from Nashville session cat Johnny Hiland; a full backing track (minus guitar) to Rage Against the Machine's "Killing in the Name," so you can practice Tom Morello's groove-heavy drop-D riffs with the luxury of your own rhythm section; video and audio demos of the newest and coolest guitar gear; and much, much more.



But we didn't stop with the CD-ROM. In our spare time (*ahem*) we pulled out our trusty *HTML for Dummies* and completely overhauled our Web site (*guitaronemag.com*). The new Forums section, for instance, gives you a chance not only to chat with other guitarists but also to post feedback on the recent changes to the magazine or make suggestions as to how we can make *Guitar One* better for you, the reader. We'll continue to add bonus lesson material in our Workshops section periodically, as well as provide MP3s for lessons from back issues. And, of course, you'll still be able to sign up for our latest giveaway, contact any of the editors, or search for that missing back issue or song transcription. Oh, and did I mention the cool new graphics? Yep, it's a big step forward for *Guitar One* online! And I'd be remiss if I didn't thank Chris O'Byrne, Michael Luton, and Quintin Doroquez for their hard work putting together the whole shebang.

So, if you happen to take a break from learning the latest licks on the new *G1* CD-ROM, direct your browser to *guitaronemag.com* and check us out. And while you're there, drop us a line on our spiffy new messageboard!

Troy Nelson
Editor in Chief

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Dear *Guitar One*:
I like to play punk and metal, but I'm getting bored with the same barre chords and root-5th power chords. Are there other kinds of chords I can use for these playing styles?

Matthew Johnson
via e-mail

Dear Matthew:
One of the few chords that maintains clarity through overdriven amps, a power chord is neither major nor minor, so it's useful in a host of tonalities. These chords are also easy to grip, which makes them an attractive addition to a punk or metal picker's barre-chord arsenal.

But if you want other shapes that won't "muck up" when played with distortion, try adding a "2"—a note a major 2nd (two frets) above any root—to your power chords. This produces sus2 shapes, illustrated on different string sets in **Figs. 1–2**. Also, instead of stripping a triad down to its root and 5th, try other note combinations, such as the root and 3rd, as in F/A and G/B chords [**Fig. 3**]. And don't be afraid to try 7th chords—just make sure they contain a minimal number of notes [**Fig. 4**]. Remember, when it comes to playing chords with lots of crunch, the fewer notes the better. —DALE TURNER

Dear *Guitar One*:
I've brushed up on my chord and scale theory, and I have a good working knowledge of several techniques, but what I really want to know is how to spin my guitar around my neck when I'm playing a show. Detailed instructions please! *Billy Pirtle*
via e-mail

Dear Billy:
First, you need the right equipment. Start with a strong nylon strap (blanket it with baby powder to minimize chafing caused by repeated axe orbits) and a locking strap mechanism, such as the Dunlop Straplok System or the Schaller Straplock. Also, continuous and energetic spins could compromise your strap screws, so you might even consider upgrading from a 6×1-1/2" sheet metal screw (the industry standard for strap pins) to an 8×2" or a 10×2". Be prepared to widen the strap pin's hole as well as the screw hole in the guitar before screwing in a more massive fastener.

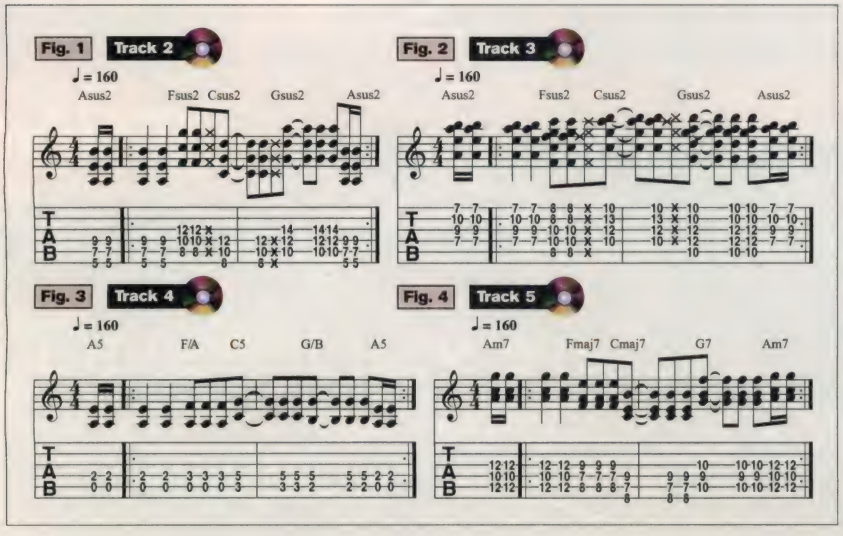


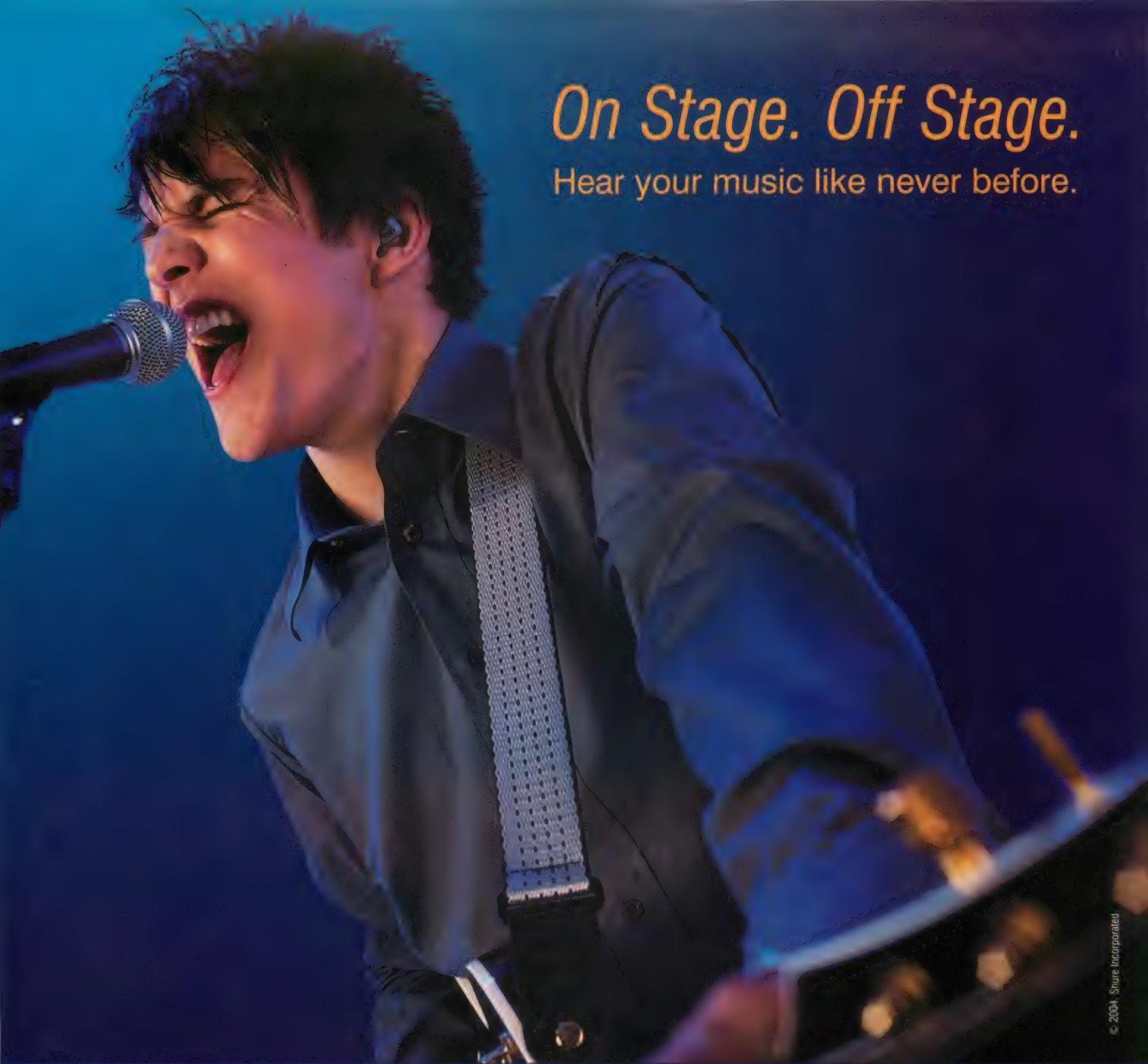
A couple of spins with a cable in your jack could leave you looking like a failed Houdini, so also budget for a good wireless system like Nady, Samson, Shure, AKG, or Sennheiser. Once equipped, find yourself a large, safe space to practice in; a few spare rugs may come in handy if your axe reaches escape velocity. To excute the move, simply grab your instrument by the butt end and haul it hard over your strap shoulder. Repeat as necessary to gauge the proper force, and be sure to grab a hold each time it comes around. —DOUGLAS BALDWIN

Dear *Guitar One*:
I'm looking to purchase an acoustic guitar, and I've noticed that some—especially the high-end ones—feature two-piece saddles. What is the reason for this construction, and is it worth the extra loot? *Tom Sragner*
Brookville, MD

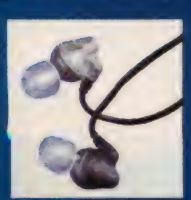
Dear Tom:
Two-piece, or "split," saddles are just one way to correct string length so that a guitar will play in tune along every string at every fret. In your saddle examinations, you may have spotted one-piece compensated saddles; these have a twist or a stepped edge that allows the same correction in intonation. Obviously, cutting two saddle slots and two saddles is more labor-intensive than crafting a singular unit. The important question is: Can you hear the difference? Here are some casual tests for correct intonation. First, play a string's natural harmonic at the 12th fret, then play the fretted note at the 12th fret. They should sound identical in pitch. Even more demanding is to compare the natural harmonic and the fretted note at the 19th fret. But in this case, you might also ask yourself, "Am I ever going to play up this high?" A more practical test is to play a chord that mixes high fretted notes with open strings. (For instance, slide an open C chord up an octave, placing its root on the 5th string's 15th fret.) A well-intoned instrument will sound sweet, strong, and, of course, in tune. If you can hear the difference between a one-piece and a two-piece saddle, go for the one that pleases your ear. —DB

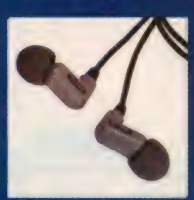
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OPENING axe



Scorpions

Sultans of Sting

These days, it seems like if a solo is old, or played by an old man, or a dead man, it's OK," says Scorpions guitarist Matthias Jabs, the perpetrator of most of the Scorps' notorious solos. "But if you're a new guitarist coming in and you want to play solos, it's like, 'Whoa, easy, *pardner*—we've got Cubase and virtual guitarists to do that!'"

The subject arose because Jabs, afraid of sounding redundant after 25 years, 20 albums, and scores of solos, wanted to make sure the new Scorpions album, *Unbreakable*, sounded fresh, not trendy.

"This time, we weren't looking left and right at what everyone else was doing," says Jabs, adding that the band was inspired by recent tours with Whitesnake, Dio, and Deep Purple. "This album takes us back to the mood of 1984, with a sound that's really comfortable for us."

"We knew that rock would come back," says rhythm master Rudolf Schenker. "There was no question about this—we just didn't know when. Because a rock in the ocean, despite all the new waves coming and going, still stands tall."

Like that rock, the Scorpions stand strong against the tide with the no-bullshit noise of *Unbreakable*'s classic riffs, great melodies, ballsy solos, and meaningful ballads. After 35 years together, the band, inspired by the impending return of straight-up heavy rock, approached their latest recording session with renewed vigor and revitalized productivity. "It didn't take long to make," says Jabs, sounding surprised. "We had fun doing it. In a way, it was like the old days where we'd go into the studio with a bunch of songs and record without thinking too much."

The band laid down 23 new songs in three months, led by the throttling "Blood Too Hot" and the old-school rocker "This Time." "We went back to what we do best," says Schenker. "We wanted to do a rock album in the traditional style of [1982's] *Blackout*, but with the sound of today. Because after all the side-projects"—namely, the "unplugged" *Acoustica* and *Moment of Glory*, with the Berlin Philharmonic—"we were really full of power to show people that we still kick ass."

Jabs and Schenker have learned some important lessons over time. For one, they've discovered, thankfully, that despite all the talk, rock will never die. And though they've rolled with the changes, they've learned the importance of making music by hand, the high-tech revolution be damned. "After all the experiments in pop and hip-hop," says Jabs, "people now feel we have enough drum loops to last us awhile. There's a certain expectation now to see people actually play instruments."

Which brings Jabs back to figuring out ways to keep his solos sounding fresh. One idea was to bring the talk box sound to his solo on the new "Can You Feel It," something he first did on "The Zoo" back in 1979. "And I also have to think outside the box," he adds. "Normally, for example, my solos are in E, but this time I played a few in A!"

—BOB GULLA

KLAUS BECKER

GEAR BOX **GUITARISTS** Rudolf Schenker, Matthias Jabs **ALBUM** *Unbreakable* (Sanctuary) **AXES** SCHENKER: Gibson Flying V, Firebird; Taylor 12-string; Ovation doubleneck; JABS: Fender Telecaster, Stratocaster; Gibson Explorer, Les Paul Custom, Les Paul Standard **AMPS** SCHENKER: Marshall, Engl Savage; JABS: Marshall, Fender Prosonic

FRET BUZZ

GI's Power Rankings

THIS MONTH	LAST MONTH	
1	2	**Slash (69)** As goes Velvet Revolver, so goes Slash, as he shoots to #1 on the strength of the band's rock-radio success. The next single, "Fall to Pieces," should whet your appetite for a power ballad.
2	1	**Los Lonely Boys' Henry Garza (42)** Just when the hermanos' treacly tunage gets you feeling all warm and fuzzy, Henry snaps you out of it with his stinging Strat tone.
3	8	**Dave Mustaine** James who? Dave Mustaine's death-defying rhythm chops make him the ideal right-hand man for any soloist.
4	10	**Mark Tremonti** This month, he makes his fourth appearance on a *G1* cover. And with a true rock star as his new singer, we can think of one bridge Tremonti can burn.
5	7	**Trey Anastasio** Many phaithful believe that the band's last jam—at Coventry, Vermont—will go on infinitely, thus belying the breakup. Phishful thinking, indeed.
6	4	**Eddie Van Halen** At a recent VH show, his "Eruption" solo spot reeked of baking soda and vinegar.
7	-	**Incubus' Mike Einziger** For years modern rock's most inventive riff writer, Einziger makes a respectable entry this month, thanks to the totally tubular "Talk Shows on Mute."
8	6	**Slipknot's Mick Thomson and Jim Root** The latest single is shredding the charts like a combine. It's title? "Duality." Oh, *now* we get it!
9	3	**Eric Clapton** A precipitous fall from grace this month, despite the record-setting sale of "Blackie."
10	-	**Saliva's Wayne Swinny and Chris D'abaldo** On "Survival of the Sickest," Josey Scott's one-two punch of pickers show why the rock 'n' roll guitar solo will never die.

MISSED THE CUT Joe Perry; Justin Hawkins (The Darkness); Jonathan Donais, Matthew Bachand (Shadows Fall); Yngwie
( ) = first place votes received



Metal's Dark Horse

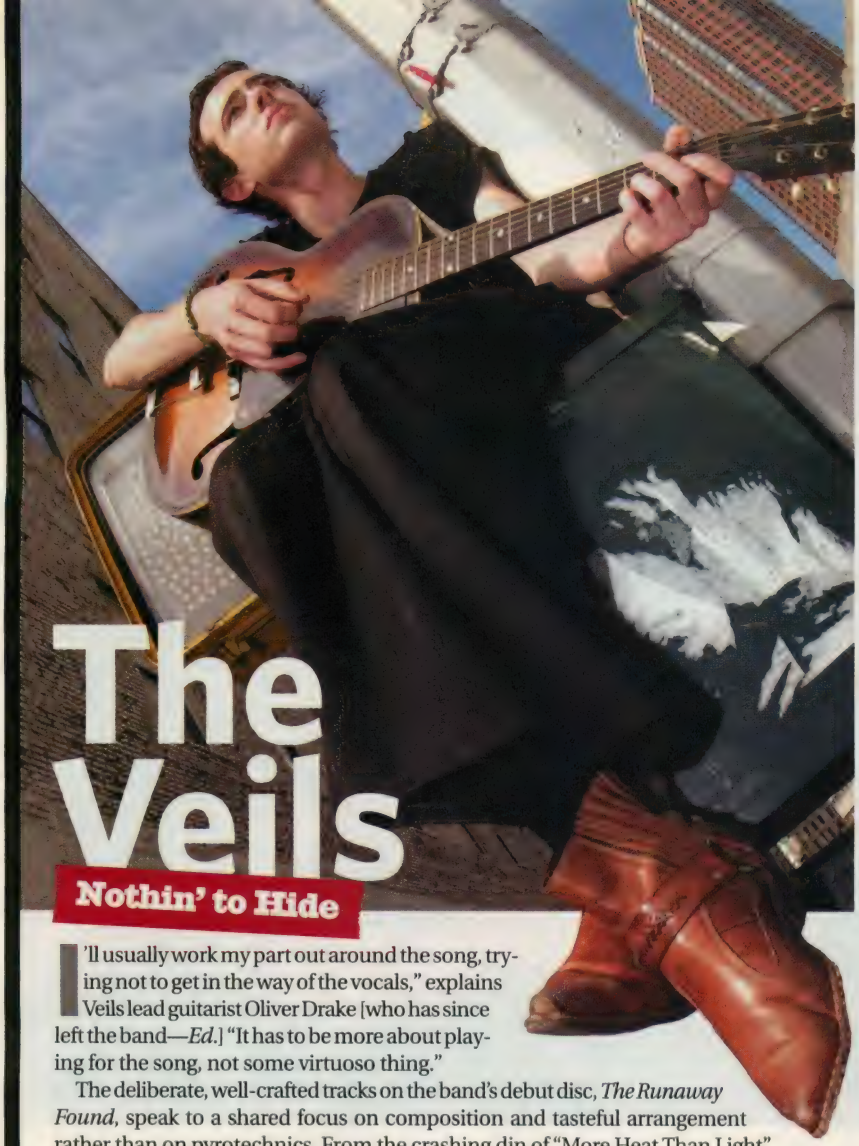
All That Remains

Although mainstream radio is obsessed with pop tarts and teen queens, throughout the nation's underground, the metal scene is roaring back. No one could have guessed, however, that America's metal renaissance would be storming out of western Massachusetts—home to Shadows Fall, Killswitch Engage, and rising stars All That Remains. These new metal bands differ from nü metallers in that they're more respectful of their roots—Iron Maiden, Carcass, and Yngwie, among others—and less attentive to pop-punk trends. On *The Darkened Heart*, All That Remains axemen Oli Herbert and Mike Martin offset vocalist Phil Labonte's primal yelp and emotional lyrics with thunderous riffage that is equal parts shred and soul.

How do you generate songs? Herbert: I come from a prog-metal background, but with this band I try to write more concise arrangements—verse, chorus, bridge, solo, etc.—with variations on themes. I want to be able to extrapolate from each riff to create further ones. **How do you approach soloing? Martin:** Oli's a very technical player; I'm a lot more rock—a Guns N' Roses type of guy. He does all the arpeggios and two-handed tapping and crazy stuff, and I take care of the wah pedal and the rock 'n' roll stuff. **Herbert:** Like, on "Tattered on My Sleeve," Phil sang a vocal melody, and I took his vocal line and wrote a solo around it. Not a hard one at all, but fun to play with a lot of feeling. "Salvation" features my most technically demanding solo. It brings in everything from string-skipping to a little harmony break in the middle. It's a little intense, but I wrote it just to piss myself off. **There are a lot of bands coming out of your area. Martin:** Every band in western Mass. right now is part of a family. Between Unearth, Killswitch Engage, Shadows Fall, and us, everyone's played together in older bands or filled in for someone. Now we're all doing well. **Mike, you used to take lessons from Oli. Martin:** When I first tried out for this band, I was awful. I ended up giving them my guitar teacher's [Oli's] number, and he blew them away—he's phenomenal. After they put out the first record, my other band had just broken up, and I had got a little better. **Herbert:** Yeah, I used to teach Matt Deis, the bass player, too. **So, is metal finally back? Herbert:** Listen to the radio—there's no more fear of guitar solos. Five years ago, anyone playing a lead got gawked at. And with "Headbanger's Ball" back, and shows like "Uranium," I'm confident metal's gonna explode. —ADAM WISNIEWSKI

GEAR BOX **GUITARISTS** Oli Herbert (right), Mike Martin **ALBUM** *The Darkened Heart* (Prosthetic) **AXES** HERBERT: Jackson Randy Rhoads with Seymour Duncans; MARTIN: ESP LTD with EMG 81s, Brian Moore electric **AMPS** BOTH: Peavey 5150 II, Marshall cabs **FX** HERBERT: Ibanez TS-9; Boss delay, EQ, and NS-2; MARTIN: Ibanez TS-9, Dunlop wah

JIMMY HUBBARD



The Veils

Nothin' to Hide

"I'll usually work my part out around the song, trying not to get in the way of the vocals," explains Veils lead guitarist Oliver Drake [who has since left the band—*Ed.*] "It has to be more about playing for the song, not some virtuoso thing."

The deliberate, well-crafted tracks on the band's debut disc, *The Runaway Found*, speak to a shared focus on composition and tasteful arrangement rather than on pyrotechnics. From the crashing din of "More Heat Than Light" to the lilting heartbreak of "Lavinia," the Veils employ raging power chords and wispy acoustic flourishes to advantage.

"Oliver's far more of a guitarist than I am," says frontman Finn Andrews. "I only started playing guitar so that I could sing and write songs." Impressively, Finn, now 21, the son of keyboardist Barry Andrews (Shriekback, XTC), penned most of the cuts on *Found* while he was still in his late teens.

"The guitar, to me, is really a tool, a means to an end," he continues. "In the last six months, I've started writing a bit more on the piano, but I think I'll always write songs primarily on guitar—probably because Bob Dylan wrote on guitar, and he was a big influence for me early on."

While Andrews' songwriting is informed by the likes of Dylan, Jeff Buckley, and Patti Smith, Drake looks to some of rock guitar's most notable figures for inspiration. "Hendrix was huge for me, like he is for most guitarists," he says. "But I'm a big fan of the Edge as well. I think he's very underrated. And then there's the Smiths and the Stone Roses."

"There have been so many fantastic guitarists," adds Andrews. "But the only band in the last few years that made me really notice the guitar was the Strokes. There's something really sensitive and concise about the way they handle guitar parts. They do a different thing than we do, but as far as the whole 'two guitarists in a rock band' thing goes, I think they're doing it better than anyone."

That said, Andrews has also been pushing himself individually: "I'm not usually one for trying adventurous things on guitar," he says. "Recently, though, I've been learning some alternate tunings and making up my own voicings. But I don't bother with theory—as long as you play from the heart, that's what matters." —CHRISTIAN WISSMULLER

GEAR BOX **GUITARISTS** Finn Andrews (pictured), Oliver Drake **ALBUM** *The Runaway Found* (Rough Trade) **AXES** ANDREWS: Gibson Les Paul with P-90 pickups, Gibson Dove, Takamine 12-string acoustic; DRAKE: '60s Fender Duosonic **STRINGS** BOTH: D'Addario **AMPS** ANDREWS: Fender Twin; DRAKE: Vox AC-30 **FX** DRAKE: Ibanez Tube Screamer; Fulltone Full-Drive 2, Fat-Boost; Line 6 DL4 Delay; Boss RV-5 reverb

AL PEREIRA

SUPER UNKNOWN

Guitarists You've Gotta Hear!



Eivind Aarset

HOME Oslo, Norway
AXES Custom Jan Bråten
AMPS Vox AC-30, Fender Princeton, Bad Cat
FX Prescription Electronics Fuzz, Boss DD-5, Electro-Harmonix Micro Synth, Electrix Repeater, Eventide pedal, Dunlop wah
ESSENTIAL LISTENING *Connected, Electronique Noire, Light Extracts*
WEB SITES *jazzlandrec.com; dustygroove.com*

As a session guitarist, Eivind Aarset already had a wealth of playing and equipment experience behind him when pianist Bugge Wesseltoft shook his world. "Bugge said, 'I don't want any solos; I don't want any rhythm guitar,'" Aarset recalls with a laugh. "I had to rethink things. I started to create more with noise and sounds."

This new mindset is heard on Nils Petter Molvær's nü-jazz classic "Khmer." Using an E-Bow, Aarset opens the track with a sound that's a cross between a qawwali singer and a Middle Eastern horn. "I roll the tone all the way down and set the wah all the way back," he explains. "Molvær gave me lots of space and invited me to do whatever I wanted, which helped me find my voice."

Aarset creates his own music by jamming with bass and drums. From there, he extracts what he calls "the lucky parts," edits them in Logic, and adds a wealth of pads, noise, blips, screeches, and percussion—all created on the guitar using effects. Performing this meticulously constructed music onstage is a challenge. "We keep only the main themes and most important parts," he admits. "Everything is very open, but we keep the identity of the tunes as we play with the form."

And what do you call this stuff? "A German company released my record and called it trip-rock," says Aarset, laughing. "I sort of liked that." —MICHAEL ROSS



NEIL ZLOZOWER

IN SESSION

Golden Girls

The Donnas

Often, it seems as though there are no rules to making rock 'n' roll. But according to Donnas guitarist Allison Robertson, this is a misconception. "For the last few albums we've been making pretty much straight-ahead rock music," she says, "but we had plenty of rules for doing that." Now, 11 years and five albums into their career, Robertson and her Bay Area cohorts are all about breaking the rules on their latest disc, *The Gold Medal*. "On this record it's like, 'No rules—just whatever makes that golden sound."

Recording at Los Angeles' picturesque Conway Studio with producer Butch Walker, who came onboard mid-project, the quartet is still delivering powerful rock riffs, as evidenced by the AC/DC-meets-Cheap Trick strut of "I Don't Wanna Know If You Don't Want Me" and the attitudinal "Fall Behind Me." But those songs are offset by melodic fare such as "Is That It?" and the '60s-styled pop of "Friends Like Mine." Says bassist Maya Ford, "We're just trying to challenge ourselves. Usually, I only play two bass strings, but on this album I'm playing all four."

Robertson believes that everyone in the band felt a similar desire to push themselves for *The Gold Medal*. "I think it's the same with everybody," she says. "All my guitar parts are things I've had in my head, but I used to think, 'Oh, I probably can't play that or I'm gonna be sloppy at it.' But this time I decided I'd rather go for whatever's harder and try to master it than dumb it down and play something I already know I can play."

To create the scintillating solos that permeate the record, Robertson is relying almost exclusively on Gibson guitars, including an SG, an L6-S, and a Spirit, though she also fingered a Gretsch Firejet and a Martin acoustic. As usual, she's running each electric through one of two Marshalls or a Fender Vibrolux. She has selected vintage Marshall 4×12 cabinets loaded with Celestion Vintage 30 speakers. And she's stomping on three Electro-Harmonix pedals: a Memory Man delay, a Small Stone, and a Big Muff.

Walker's late arrival put him in a tight spot, but vocalist Brett Anderson says as soon as the band saw him play live, they knew he was the right man for the gig. "We saw him do his live show, and he has a lot of confidence," she recalls. "He can hold his own, and we don't have to worry about his feelings and shit. There was mutual respect, so it was easy. He just kept the ball rolling."

Although the band's primary goal with *The Gold Medal* was to hit the next level, Anderson says she can't wait for longtime fans to hear it as well. "I really love the album," she gushes. "There are so many layers on here, and so much material that we've been waiting a long time to put out."

—STEVE BALTIN

GEAR BOX **GUITARIST** Allison Robertson **ALBUM** *The Gold Medal* (Atlantic) **AXES** Gibson SG, L6-S; Gretsch Firejet; Martin acoustic **AMPS** Marshall 2000, JCM 800, and 4×12 cabs with Celestion Vintage 30 speakers; Fender Vibrolux **FX** Electro-Harmonix Memory Man, Small Stone, and Big Muff

SET LIST

TOP 10 GUITAR TANDEMS OF ALL TIME

Traditionally, the rock guitar hero is a lone gunslinger who swaggers onstage, commandeers the spotlight, and out-solos the competition with a blazing display of look-at-me-look-at-me-look-at-me fretacularity. *Psst* ... don't tell Mr. Shred, but he's usually playing in the Masturbatoryian mode. Perhaps that's why some of rock's most enduring acts feature two guitarists—because, like sex, playing with yourself is only half the fun.



10 Thin Lizzy Brian Robertson/Scott Gorham Throughout their career, this Dublin-based street-rock outfit went through more guitarists than you could shake a shillelagh at. But it was Brian Robertson and Scott Gorham, with their mellifluous yet meaty unison attack, who fueled classics like "The Boys Are Back in Town." If the boys wanna play harmony leads, you better let 'em.



9 Iron Maiden Dave Murray/Adrian Smith In the case of Maiden's classic lineup, the number of the beast was two—guitarists, that is. With their diabolical combination of rapid-fire riffage and zinging note flurries, Murray and Smith could make lesser bands run to the hills—with help, supernaturally, from Eddie, that creepy living-corpse dude.



8 Television Tom Verlaine/Richard Lloyd The so-called punk-rock Grateful Dead played their songs "until something happened," according leader Tom Verlaine. And man did it ever. Just ask punk icon Patti Smith, who described Verlaine's jazzy solos as "a thousand bluebirds screaming" and Lloyd's more rock-based workouts as "very sexually aware."



7 Pearl Jam Mike McCready/Stone Gossard Jeremy may have spoken in class, but without the twin firepower of guitarists Mike McCready and Stone Gossard, no one would have heard him. In the grunged-up spirit of the classic-rock bands mentioned here, McCready squeezes out melodic lead passages while Gossard massages big chords from his Les Paul.



6 Guns N' Roses Slash/Izzy Stradlin' When Axl assembled his faux Roses for that quasi-comeback tour, not even a dude with a KFC bucket on his head could feed those of us raised on *Appetite for Destruction*. Lead-slinging Slash and rhythm man Izzy Stradlin' definitely took their chemistry set with them when they dumped the Roses in the early '90s.



5 Judas Priest Glenn Tipton/K.K. Downing Thank your metal gods that Glenn Tipton and K.K. Downing don't have the same hair color, or we'd never be able to tell them apart. The mighty Tipton and Downing function as one indivisible fist, slamming down muscular riffs and intertwining leads like a green manalishi with a two-pronged crown. Whatever that is.



4 Aerosmith Joe Perry/Brad Whitford In the mid-'80s, when Joe Perry jumped back in the saddle with Brad Whitford in the reformed Aerosmith, Perry claimed it was like having "a missing limb sutured back on." Indeed, this guitar team plays with their toys in the attic like a four-limbed blues beast.



3 AC/DC Angus Young/Malcolm Young Angus certainly fits the role of spotlight-hogging soloist, but his bro makes it all possible. Malcolm brings up the rear with those glorious nuts-and-bolts riffs while Angus bares his rear. Together, the Young brothers just may hold the biggest balls of them all.



2 Allman Brothers Band Duane Allman/Dickey Betts In the early '70s, when you were tied to the ABB whipping post, you took your punishment from a cat-o'-*two*-tails. And with Duane Allman and Dickey Betts driving one another to ever-spiraling heights, the delicious pain could last for hours—the band's live double-disc *At Fillmore East* contains just seven cuts.



1 The Rolling Stones Keith Richards/Brian Jones, Mick Taylor, Ronnie Wood Keith Richards goes it alone when he has to, but he much prefers "weaving" his arrangements with another guitarist. Thus far, Keith's liver has outpaced three such weaving partners: Brian Jones, Mick Taylor, and Ronnie Wood, who remains in the band but weaves a bit less now that he's sworn off the Guinness and vodka. —ROBERT CHERRY

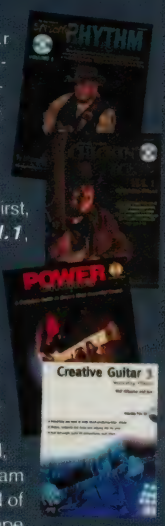
TAB & TUTORIAL
Cool New Products

DVD



Over the years, Steely Dan's Walter Becker and Donald Fagen have tapped a number of ace guitarists—among them Rick Derringer, Elliot Randall, and Larry Carlton—who have lent tortuous, chromatically charged solos to the duo's jazz-rockers. Now, **Warner Bros.** offers ***Steely Dan***, which looks at the theory and guitar techniques behind "Do It Again," "Reelin' in the Years," "Rikki Don't Lose that Number," and "Deacon Blues." Each tune is broken down into its basic sections—complete with playing tips and close-up fret-hand shots—and includes a play-along track.

BOOKS



In this month's Guitar School, bitchin' chicken-picker Johnny Hiland imparts some finger-flaying bending moves. In addition, **Mel Bay** (*melbay.com*) has released two books from the Tele titan. In the first, ***Strictly Rhythm Vol.1***, Hiland examines the fundamental rhythmic patterns of bluegrass, country-rock, blues, and swing. In the second, ***Chickin' Pickin' Vol. 1***, he rips it up over I–IV–V progressions in the keys of A, D, and E.

New from **Hal Leonard**, ***Power Chords***, by Adam Perlmutter, reveals a world of uses for rock's simplest shape yet most essential sound. Learn all its variations, including a few in alternate tunings, plus killer progressions from popular songs in all styles.

Creative Guitar 3: Recording Effects, from **Sanctuary** and Warner Bros., is a handy overview for anyone looking to sandwich several pedals between his guitar and amp. From overdrives and reverbs to modulators, filters, flangers, and phasers to a bunch of silly effects that have little earthly use, this book/CD will help you put your tone through the digital wringer.

SONGBOOKS

Cherry Lane
John Mayer *Heavier Things*
Various *Southern Rock Tab*

Hal Leonard
Story of the Year *Page Avenue*

Contacts
Hal Leonard, Cherry Lane: 800-637-2852, *musicdispatch.com*
Warner Bros.: 800-628-1528 —CHRIS O'BYRNE

WHAT'S IN YOUR iPod?

God Forbid's Doc Coyle



TOTAL GIGS 40
TOTAL SONGS 1,200

LAST LOADED

1 **Killswitch Engage *End of Heartache* (Roadrunner)** "This album is just goddamn amazing. It's a big step up for them, in my opinion, even though their last one was pretty awesome, too. I mean, they're one of those bands that I hate for being so good."

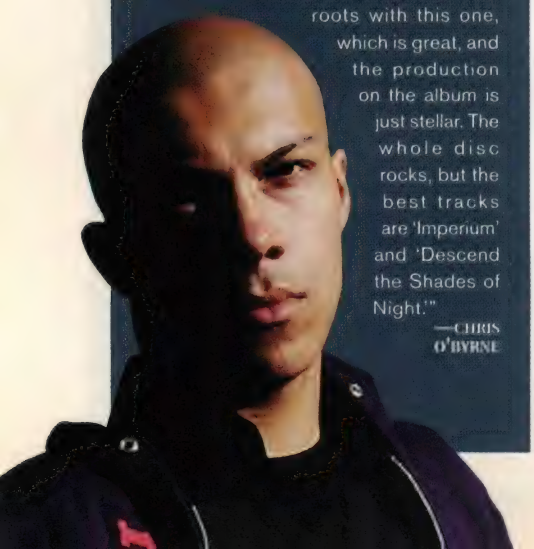
2 **Lostprophets *Start Something* (Columbia)** "I'm a sucker for hooks, and that single ['Last Train Home'] eventually made me go out and get this sucker. It took a few listens, but I'm sold."

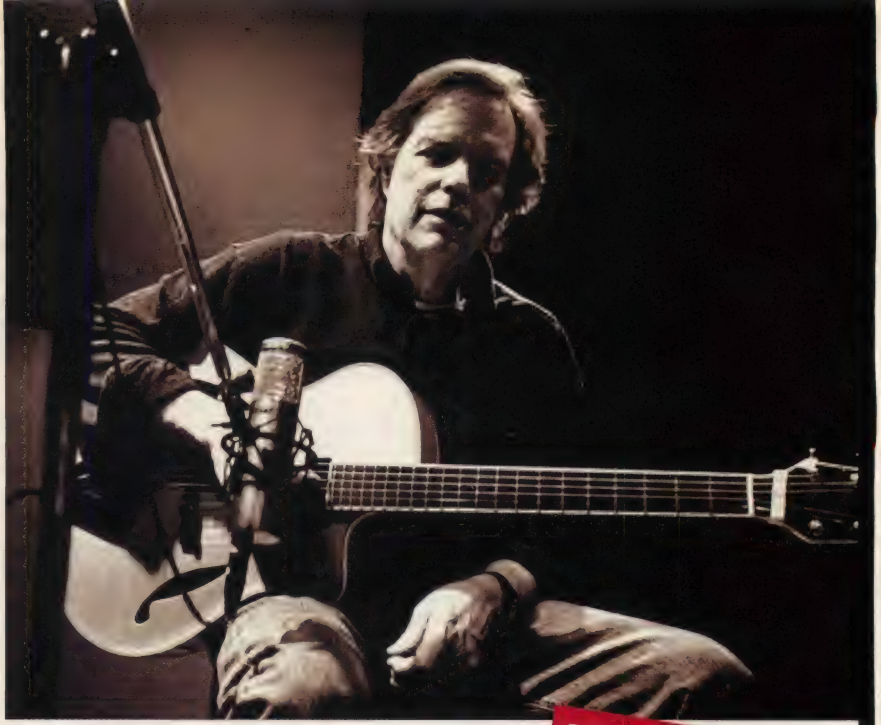
3 **Hoobastank *The Reason* (Island)** "I might get some flack for this one, but these guys know how to write really catchy riffs. People say that they rip off Incubus, but I wish Incubus sounded like this right now."

4 ***The Lord of the Rings: The Return of the King* soundtrack (Warner Bros.)** "*The Lord of the Rings* trilogy is my favorite shit in the world right now. And before *Return of the King* came out on DVD, this was as close as I could get. Yeah, I'm a big nerd. But it really is an amazing soundtrack—the music really takes you to a different world."

5 **Machine Head *Through the Ashes of Empires* (Roadrunner)** "They really went back to their roots with this one, which is great, and the production on the album is just stellar. The whole disc rocks, but the best tracks are 'Imperium' and 'Descend the Shades of Night.'"

—CHRIS O'BYRNE





Kim, Jim & John

UNDER THE INFLUENCE

Leo Kottke

Acoustic master Leo Kottke has had many highlights over his illustrious career, not the least of which was 2002's *Clone*, an album he recorded with the accompaniment of Phish bassist Mike Gordon. The disc, more improvised than Kottke's famously well-rehearsed past efforts, is a joyful, free-flowing journey into the guitarist's new, more liberated approach. "I think it was Whitney Balliett that called improvisation 'the sound of surprise,'" says Kottke. "For me, the surprise comes from playing something I didn't know how to play. It's terrifying, basically, but it's a good goad to learning, to doing your homework. There's no good argument for stupidity, but you have to be willing to make a fool of yourself."

On his new *Try and Stop Me*, Kottke is anything but foolish as he acquits himself on his six- and 12-strings with dash and extraordinary expertise. In fact, for the past three decades Kottke has been indefatigable in his pursuit of a unique musical vision, one that has landed him a place among the elite acoustic guitar stylists of our time.

> **"John Fahey was a whole world of guitar playing—he gave me most of my adult life on the instrument."**

ARTIST **John Fahey** "He was, of course, a whole world of guitar playing—he gave me most of my adult life on the instrument. There were others, though, like this guy Otto, a sculptor, high school art teacher, and trapper who knew my grandparents and lived just down the street from me in Minnesota. He did things on guitar I'd never dreamed of. And Lowell Lehman, our bandleader when I was a trombone player, imparted a lot of soul and was a genius of a teacher."

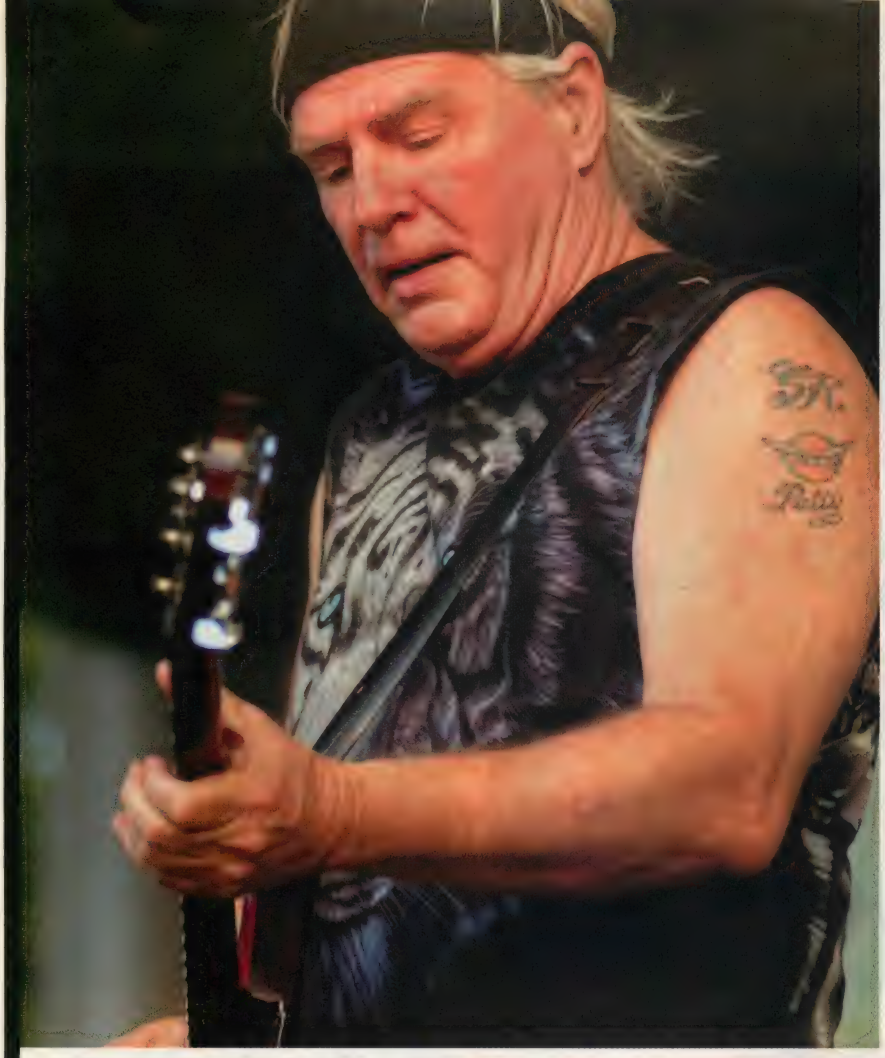
ALBUM **Jimmy Giuffre *Travelin' Light* (Atlantic)** "A trumpet player named Jack Hannah gave me this record, which featured Jim Hall and Bob Brookmeyer. I was living in Oklahoma at the time. Giuffre had a few of these trios, with no drums or piano, and I like that feel. He does very modern stuff, of course—a lot of who-knows-what stuff, brave and adventurous."

SONG **"Alley Oop" The Hollywood Argyles** "It was Kim Fowley that invented the word "dina-sow-wa," and it's been stuck in my head ever since. He sang "Monkey Lust" on my first Capitol record, and that helped me close a circle. When I first heard "Alley Oop," I was attempting to shove a BB gun down my pants in a hardware store—I'd been told you could steal them that way. But I stopped to listen instead."

—BOB GULLA

GEAR BOX **ALBUM** *Try and Stop Me* (RCA Victor) **AXES** Taylor six- and 12-string Leo Kottke signature models **STRINGS** D'Addario, Pearse, and GHS

BRAD PALM



DANIEL B.AKERS

BLUES NEWS

Texas Heat

Bugs Henderson

The title of World's Greatest Unknown Guitar Player has in the past been bestowed on players such as Roy Buchanan and Danny Gatton, and deservingly so, but now it may belong solely to Buddy "Bugs" Henderson. Indeed, the Texas dynamo, born on October 22, 1944, in Palm Springs, California, can flat out blow most pickers away—even with his standby switch on (to borrow Joe Walsh's comment about Albert King). Though a bluesman by trade, Henderson at times burns through rock, country, and even jazz like a pryromaniac through matches. Check him out—but trying to keep up with him will break your heart, and your knuckles.

Do you have any regrets concerning your career? No, not really, because I understand the business. I've accomplished just about every one of my goals, like playing with everyone I wanted, except for Elvis. I still travel around the world and get paid well, and I have a family.

Are you a blues purist? I think even if a kid has a stack of Marshalls and a Les Paul with strings that range from .004 to .020 and a rack of pedals … if he thinks he's playing the blues, then by God he's playing the blues.

You're really popular in Germany. Somebody once asked me if I'm the Jerry Lewis of Germany, and I said, "No, I'm the Dean Martin." [*laughs*] We go to Europe twice a year; every show is sold out, and there are people there with records sealed in plastic for me to sign—ones I did session work on 30 or 40 years ago.

Are you still learning? If I hear somebody doing something I don't know, it drives me crazy, and I have to figure it out.

—DAVE RUBIN

GEAR BOX **ALBUM** *We're a Texas Band* (Taxim) **AXES** Paul Reed Smith, Fender Strat with Van Zandt pickups, GHS Boomers strings (.011–.048) **AMPS** Fender Vibro-King, '58 Fender Bassman **FX** Ibanez Tube Screamer, Dunlop Cry Baby

HOT LICKS
New Blues Releases



Nick Curran *Player!* (Blind Pig) Nick Curran is Texas-cool in dark shades—part T-Bone, part Charlie Christian, and all guitar sass. This set of mostly original tunes has a timeless jive vibe and features Kim Wilson on three tracks. **Hot Lick:** The instrumental "Groovy Jam" bops like 52nd Street in 1947.



Delta Moon *Goin' Down South* (Delta Moon) String shakers Tom Gray and Mark Johnson power this Atlanta band to the outer limits of the blues without selling their souls. **Hot Lick:** The original "I'll Die Trying," with its intertwining slide guitars, kicks like a Georgia mule.



The JW-Jones Blues Band *My Kind of Evil* (Northern Blues) The new Canadian guitar hero swaggers and swings on horn-driven shuffles as well as soul and R&B numbers. **Hot Lick:** Jones' instrumental "Slow Down" jumps the blues and then segues into a slow 12/8 section that evokes "Sweet Little Angel."

LIVE!
Percy Strother

Terra Blues >> New York City

Percy Strother brings his big, soulful voice and clean, fingerpicked guitar work to bear on his blues, to which he gives a contemporary spin. Often in his sets, original R&B tunes like "Your Fool Done Woke Up" and "Givin' It Up for Your Love," both from *A Good Woman Is Hard to Find* (Blue Loon), sit side by side classic covers of Magic Sam's "Same Old Blues" and B.B. King's "Sweet Little Angel." On this evening, it took Strother a while to warm up, but by the time he got to Willie Dixon's romping "Howlin' for My Baby" and Muddy Waters' down-home "Standing Around Crying" he was pulling passionate, crisply sculpted lines from his Fender Strat. His brother Mac (bass), along with Malcolm Jackson (keyboards) and Danny Hickman (drums)—all resplendent in neon "soul man" suits—pushed Strother to extend himself, which he did, much to the delight of the audience.



—DR



SWING SETS
New Jazz Releases



Corey Christiansen *Awakening* (Mel Bay) This enhanced CD reveals the jazz educator's deft touch and round tone.



Fred Frith/John Zorn *Duo: 50th Birthday Celebration Volume Five* (Tzadik) Two masters of improvisation meet for an hour of telepathic communication.



Charlie Hunter *Friends Seen & Unseen* (Ropeadope) Trio with reed player John Ellis and drummer Derrek Phillips.



New Guitar Summit *New Guitar Summit* (Stony Plain) A showcase for the swinging guitars of Gerry Beaudoin, Jay Geils, and Duke Robillard. —AP

JAZZ JOINT

Wonder Boy

Julian Lage

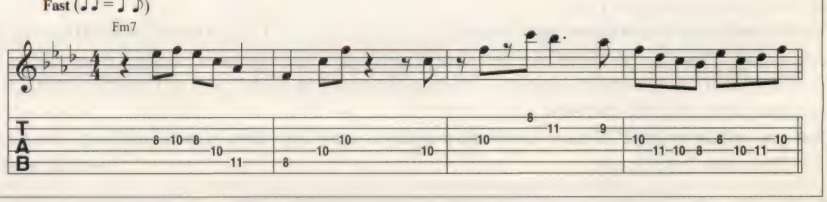
When I was 7 years old," says Julian Lage, "I got to play Santana's guitar backstage. He was a very warm and lovely guy, and he asked me to play with him in concert the next night. I was too nervous, so I said, 'Some other time.' A year later, when I was eight, I played live with Santana. It was totally amazing, and I knew then that I wanted to play guitar for a living."

Lage began classical studies at the San Francisco Conservatory of Music, but he found the curriculum to be too restricting. "They were kind of elitist," says the guitarist. "They said, 'You can only listen to classical—no jazz.'" So, through private lessons, Lage immersed himself in the bebop language, relishing in its freedom. "Immediately I saw that within jazz's structures were so many different possibilities, unlike classical music, where you have to do exactly what you're told," he explains. "Jazz is so wonderfully complicated that I continually learn and grow through it, both as a musician and a person."

Lage's impressive resume now includes gigs with pianist Herbie Hancock, Carlos Santana, vibraphonist Bobby Hutcherson, and saxophonist Joe Lovano. Recently, the 16-year-old guitarist teamed up with vibraphonist Gary Burton on *Generations*, in a quintet rounded out by pianist Makoto Ozone, bassist James Genus, and drummer Gary Spencer. For the event, Lage also stepped out as a composer; three of his originals appear on the album, sandwiched between numbers by Pat Metheny, pianist/composer Carla Bley, and pianist Oscar Peterson. While recording, Lage's musicality grew markedly: "My tunes on *Generations* were composed very intuitively," he says. "They started out as improvisations, and then they took on their own shape. With the group, everything was further developed. Gary offered lots of wonderful suggestions, both harmonic and melodic, which in turn brought out great solos from everyone. And that has really helped me expand my compositional and improvisational vision."

Despite this auspicious debut—on *Generations*, Lage improvises with a depth and a grace that belie his age—the teenage prodigy may soon pursue other directions. "I still have room to grow with jazz," he says, "but I can't say that I'll play it for the rest of my life. The world of music is so broad, and I'd like to see it all." —ADAM PERLMUTTER

ON THE CD » Track 6 **AT THE IMPROV** Julian Lage Line



GEAR BOX **ALBUM** Gary Burton *Generations* (Concord Jazz) **AXE** Linda Manzer Blue Note, Thomastik-Infeld strings **AMP** Matchless Chieftain

RETURN OF THE SHRED
Terrifying Licks of the '80s

Warren DeMartini

Twenty years ago, Ratt exploded into mainstream consciousness with *Out of the Cellar* (Atlantic). The awe-inspiring guitar work of Warren DeMartini and Robbin Crosby—portrayed in now classic videos like "Round and Round," which featured Milton Berle—quickly became a staple of MTV's rock rotation. As a result, DeMartini, Ratt's primary leadster, emerged as an '80s guitar hero. His inimitable style is epitomized in "You're in Trouble," the closing lead lick of which is recalled below.

DEGREE OF DIFFICULTY 8.2



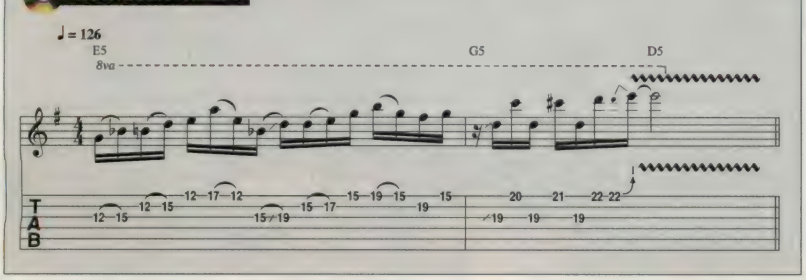
WARREN SAYS: "I completely enveloped myself in guitar playing when I was a kid; it was all I did. Whereas most people looked forward to a weekend to go out and 'tie one on,' my idea of a good time was to figure out a Scorpions song [*laughs*]." Given that DeMartini had only been playing for 5-1/2 years by the time Ratt tracked "You're in Trouble," along with most of *Out of the Cellar*, his efforts clearly paid off.

THEORY: "I've always loved blues; I use it as a template, lead-wise," DeMartini says. "Rock in general is based on that five-note scale that Muddy Waters and John Lee Hooker used." In this lick, the five-note scale DeMartini cites is E minor pentatonic (E–G–A–B–D), embellished here with the bluesy "♭5" (B♭), to form the E blues scale. Moves derived from E natural minor (E–F♯–G–A–B–C–D) and stippled ascending chromatics—successive half steps between the 1st string's C (20th fret) and D (22nd fret) notes offset by a D (19th fret, 3rd string) pedal point—climax the line.

TIPS: To cop this lick's fairly wide fret-hand stretch, position the palm side of your 4th finger's 1st knuckle (where your pinky joins your hand) as close to the guitar neck's binding as possible.

—DALE TURNER

ON THE CD » Track 7



NEIL ZLOZOWER

TALES FROM THE WOODSHED
G1 Reader of the Month



Arnold Hablewitz

HOMETOWN Machesney Park, Illinois
AGE 21
GEAR Ibanez Jem, Ibanez RG1570, ESP LTD, Jackson KV-2, Peavey Ultra half stack, BBE 482 Sonic Maximizer, Digitech RP-3

"When people ride in my car, they are barraged with an eccentric metal experience," says Arnold Hablewitz. "I go from Bleeding Through and Dissection to Stratovarius and Dream Theater. Anything with heavy guitars and a hammering rhythm section gets me going."

Although initially inspired to play the guitar a decade ago by Bon Jovi's *Keep the Faith* and the Jeff Healey Band's *Feel This*, his repertoire would soon come to incorporate metal's preeminent names: Pantera, Metallica, Slayer, and Megadeth. "After that, I just sort of fell into the underground stuff like Cannibal Corpse and Sepultura," he explains, noting that he eventually moved on to hardcore and screamo bands such as Thrice and Dillinger Escape Plan.

"As far as guitar players go, I've always been into Steve Vai, and I did go through a phase where I was all about lead guitar players," Hablewitz says. "But now I find myself listening for the drums more and more; it's helping me to develop a really percussive and hard-hitting style."

Since 1997, Hablewitz has held axe duties in a number of northern Illinois metal and thrash outfits, namely NONE, Beltfed, and Mausoleum. But currently, he's processing lessons already learned. "I think the most challenging thing for me has been learning to hold back. I'm starting to realize that everything needs to happen for the good of the song, or it won't work." —SEAN McDEVITT

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ZZ Top

SCREEN TEST

DVDs in Review

ZZ Top
***Greatest Hits: The Video Collection* (Rhino)**



The advent of MTV and the video age certainly didn't coincide with ZZ Top's classic period, but they give a pretty good indication of what sort of pastimes the bearded ones enjoyed. In between playing some pretty good—but not great—Texas licks during this period, the trio loved girls and cars, but mostly girls, as they proved on super-schlocky videos like "Sharp Dressed Man" and "Legs."

SCENE STEALER: The synths gurgle throughout this disc, but not so much on "Give It Up" and "Burger Man," both of which choose to highlight Billy Gibbons' marvelous tone and squealing licks.

Bob Marley
***Legend* (Island/Tuff Gong)**



The umpteen million–selling *Legend* gets the royal treatment, expanding to three discs, including a remix set and a 23-song DVD. The video portion includes all of the Rastaman's anthems, plus a 90-minute documentary, "Time Will Tell," turning this package into the new definitive overview—both audio and video—of Marley's incredible career.

SCENE STEALER: A music clip of "Stir It Up" from U.K. television provides a rare glimpse of tough guitarist Peter Tosh at work on his SG. The "Stepping Razor" would leave the band after this tour.

Fleetwood Mac
***Live in Boston* (Warner Bros.)**



The Mac ain't what it used to be, but fortunately there's still a little gas in the tank. In this double-DVD/single-CD package, recorded live in Boston in 2003, chanteuse Stevie Nicks tries in vain to recapture that ol' black magic. But it's bandleader Lindsey Buckingham, with his self-proclaimed "ham-fisted" attack, that truly carries the show.

SCENE STEALER: Buckingham snares the spotlight on many of the band's non-hits, including the wild "Come," on which he wrests a clumsy but effective solo from his axe.

Various Artists
***Vans Warped Tour 2003* (Kung Fu/Image)**



The 2003 Warped DVD is probably better at capturing the sound and feel of a real Warped experience than its video predecessors, but it's hard to tell—there are just too many damn bands to keep track of, with too many shirtless guys spattered with tattoos. But then, there are always stalwarts like Pennywise, Rancid, and the Dropkicks to snap you back to good ol' kick-ass punk tradition.

SCENE STEALER: If there's one trend to detect here, it's that hardcore punk is splintering into myriad shards, from punk-metal rage (Avenging Sevenfold) to intricate synchronicity (Rufio).

—BOB GULLA

EXTRAS

Neil Young
***Greendale* (Shakey Pictures/Sanctuary)**

Young's unorthodox film, essentially a feature-length music video adhering to his album of the same name, toes the line between the trifling and the innovative. Still, the music—gruff and pastoral—pops with topical dynamism.

The Doors
***Live in Europe 1968* (Eagle Vision)**

This grainy B&W flick of Jim, Robbie & Co.—with production supervised in 1988 by the Doors and honorary Door Danny Sugerman—goes a long way in capturing the Doors at the peak of their Quaalude-addled powers.

Galaxie 500
***Don't Let Our Youth Go To Waste: 1987-1991* (Plexifilm)**

A comprehensive, two-disc visual rap of Boston's super-influential quiet-core indie trio led by Luna's Dean Wareham and his jangly primitivism. High quality, with four total hours of tuneage.



John Mayall
***Godfather of British Blues/ Turning Point* (Eagle Eye Media)**

These double-barreled documentaries aim their lenses at the patriarch of British blues. The first is a BBC-produced film with star-studded commentary and performances; the second, shot in a 1969, has a vintage, cinema-veritas twist.

—BG

RICK GOULD

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Van Halen

SOUNDCHECK

Records in Review

Van Halen
The Best of Both Worlds **(Warner Bros.)**



What's the new Van Halen tradition? Release a greatest hits package whenever a singer rejoins the band. Despite Sammy Hagar's general lack of charisma—anyone who disputes this has to defend the lame double entendres in the new "Up for Breakfast," which plausibly could be titled "Sammy Gets a Boner"—the three new songs fare much better than those of 1996's failed David Lee Roth reunion. Eddie's latest guitar work, full of meaty hooks and fiery solos, suggests he wants to go heavy again; indeed, the down-tuned chug on "It's About Time"—the best of the new batch—indicates he still has some aggression to work out.

MOMENT OF TURTH: "Eruption" (0:01–1:38) After all, this is why there's a "best of" package 26 years later, right? In 1978, Eddie's tapping and whammy-bar dives sounded like arcade sound effects. Now everyone and his mother knows how to do it.

John Lee Hooker
Jack O' Diamonds **(Eagle)**



This previously unreleased field recording could be the blues find of the century. Recorded in 1949 at a house party in Detroit, the album documents a young Hooker at the top of his game, ripping like a fierce one-man band. In fact, this solo acoustic performance may contain some of his best guitar work ever captured on tape, as his open-tuned guitar often sounds like two. "How Long Blues" and the title track find the Hook simultaneously laying down melodies, chugging out proto-boogie rhythms, stomping his foot, and belting the lyrics, all with a casual confidence. A veritable mine of precious blues nuggets.

MOMENT OF TRUTH: "Six Little Puppies and Twelve Shaggy Hounds" (0:27–2:11) Hooker doubles his vocal melody on the guitar, countering the rhythm on the lower strings. What's more, the modal drones emanating from his acoustic provide a link between American blues and West African music.

Funeral for a Friend
Casually Dressed and Deep in **Conversation (Ferret)**



Though singer Matt Davies urges his audience to cry into their pillows at the sound of his heartbroken lyrics, axemen Darran Smith and Kris Roberts are the real reason to listen to the Welsh quintet's metallic pop-punk. Since the duo rarely doubles up on parts, their chordal pummeling, while primordial, takes on an almost orchestral quality. The layered riffs of "Storytelling" and the harmonized rhythm guitars of "Red is the New Black" give discerning ears much to dissect.

MOMENT OF TRUTH: "She Drove Me to Daytime Television" (0:02–2:34) Smith and Roberts serve up a smorgasbord of catchy guitar parts as they shift from harmonized octaves to arpeggiated melodies to stacked power chords.

Jing Chi
3D **(Tone Center)**



Robben Ford's distorted chords and bluesy wah leads on the opener, "Colonel Panic" (Track 83 on the CD-ROM), indicate these fusion veterans—the guitarist is joined by bassist Jimmy Haslip and drummer Vinnie Colaiuta—wanted more of a rock edge to this, their third disc of jazzy jam sessions. That feel is most evident in the blues-scale riffing of "Tangled Up," but for the most part the trio heads for calmer waters, with Ford's fluid, melodic lines and sharp tone leading the way.

MOMENT OF TRUTH: "Time Is a Magazine" (0:53–3:30) The title probably refers to the numerous meter changes. Here, Ford solos with serious sustain while Haslip crams mucho notes into his scalar flight.

—BOB KEELAGHAN

REISSUES

The Allman Brothers Band
The Anthology **(Hip-O)**

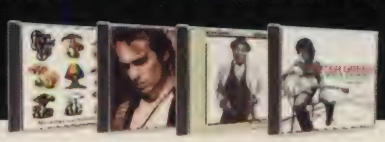
Summarizing a career of jamming—from the band's 1969 debut to 2002's *Hittin' the Note*—this two-disc package leans heavily on the Duane Allman/Dickey Betts era. And, really, why not?

Jeff Buckley
Grace: Legacy Edition **(Columbia/Legacy)**

The remastered debut now features a DVD plus a disc of 13 rarities. Some of these could have stayed in the can, but still, most are charming glimpses of the gifted musician's influences.

Muddy Waters
Hard Again **(Epic/Legacy)**

McKinley Morganfield's rowdy 1977 comeback album gets its kick from an all-star band that includes the guitars of Johnny Winter and Bob Margolin, both of whom aide and abet Muddy's prodigious vocalizing.

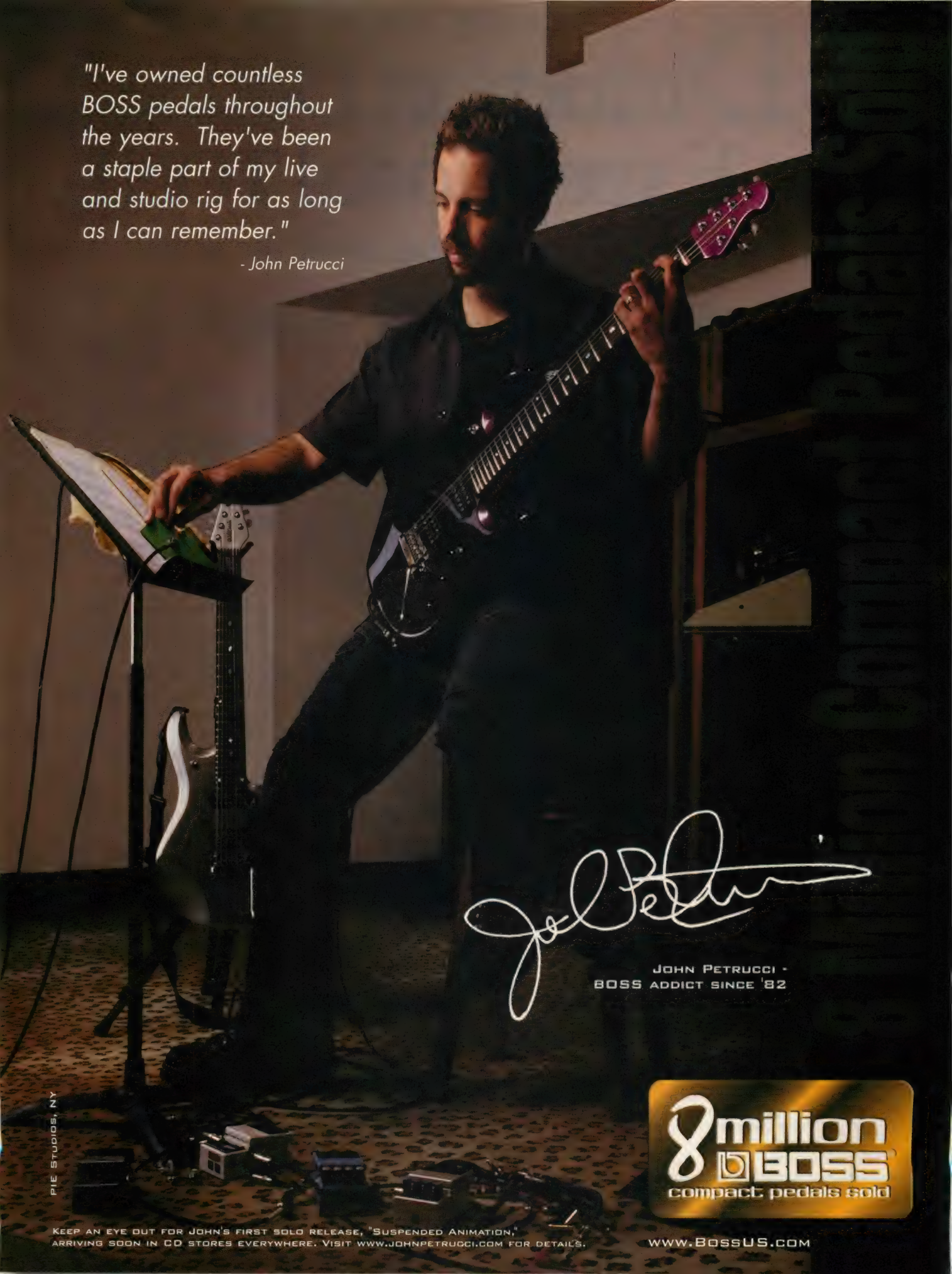


Peter Green
Man of the World: The Anthology 1968–1988 **(Sanctuary)**

This double-disc set of smoldering electric blues follows the tragic British guitar hero from his early brilliance in Fleetwood Mac to his patchy, post-breakdown solo career.

—BK

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SWEET HOME CHICAGO

10 Riffs From Muddy Waters, Buddy Guy, Son Seals, and Others



Howlin' Wolf

SANDY GUY SCHOENFELD/MICHAEL OCHS ARCHIVES.COM

By Sean McDevitt

In September of 1950, 15-year-old Eddy Harrington boarded a Greyhound bus in Birmingham, Alabama, a $15 one-way ticket in hand, and embarked on a northern journey that would change his life dramatically.

The migration of Harrington—who'd one day be known as bluesman Eddy "The Chief" Clearwater—wasn't altogether unique, but it was undeniably one with purpose; between 1900 and 1960, nearly five million other African-Americans did the same thing.

They brought more than their dreams and worldly possessions to Chicago. They brought their culture, and their blues. When Chicago blues came to life in the late '40s and early '50s, it was essentially amplified Delta blues worked into the framework of a small band—usually drums, piano, and bass. It eventually grew to encompass a subgenre, West Side blues, which often featured a louder, minor-blues sound anchored by gutbucket guitar.

"I had always heard from many people that Chicago was more like a promised land," says Clearwater. "That if you wanted to better your life and broaden your horizons, you went to Chicago, because there were so many opportunities, and so many different walks of life. Sweet home Chicago!"

"Rollin' and Tumblin'" Muddy Waters

Few performers in recorded history—in any genre—can lay claim to having the kind of



impact that Muddy Waters had on Chicago blues. Powerful, immediate, and uncompromising, Waters' quintessential Chess recordings stand out as a veritable blueprint for much of the blues that followed.

"In his living room [*in suburban Westmont, Illinois*], I used to play Muddy's old songs on my portable cassette recorder, just loud enough for him to hear them in the kitchen," wrote Waters sideman "Steady Rollin' " Bob Margolin in a 1995 article for *Blues Revue*. "Sipping champagne, he'd enjoy his songs—he said they were like 'old friends'—and then he'd come in and start pointing out parts to listen to, or telling stories about the recording sessions. You better believe I remember every word."

"Forty-Four"
Howlin' Wolf

Chester Arthur Burnett, born in West Point, Mississippi, in 1910 and named after President Chester A. Arthur, arrived in Chicago in the winter of 1953. It's unlikely that any other bluesman in history could have been so simultaneously entertaining and downright frightening: at times, the ferocious-sounding Wolf, whose growling voice was augmented by vicious, rhythmic harmonica blasts, tipped the scales at nearly 300 pounds.



Two guitarists, Willie Johnson and Hubert Sumlin—the latter favored single-note runs and played few chords—were instrumental in Wolf's art, as was songwriter Willie Dixon, who penned virtually all of the Wolf's recorded output from 1960 to 1965, including classics like "The Red Rooster," "Spoonful," and "Back Door Man."

"Damn Right, I've Got the Blues"
Buddy Guy

In the year 2004, B.B. King may be the reigning King of the Blues, but Chicago is still Buddy Guy's turf. And when it comes to onstage action, the 68-year-old Guy has few contemporary peers.



It's hard to believe there was a time when the Louisiana native couldn't even find a worthwhile record deal; he went through most of the '80s without a domestic release to his credit. But, difficult commercial periods aside (Guy still laments radio's reluctance to give his music more airplay), his legacy and reputation as a formidable stage presence remain completely intact.

This tune, from 1991's Grammy-winning comeback album of the same name, marked the beginning of a resurgence that Guy enjoys to this day.

"Funky Bitch"
Son Seals

It's hard to deny the blues credentials of a man who has had a leg amputated (due to complications of diabetes) and been shot in the jaw. But Son Seals' recorded work is all he'll ever need.



Hound Dog Taylor is certainly the most important artist in the history of Alligator Records, but Seals, a 62-year-old Arkansas native, is only a small step behind. His early releases for the label, which proudly endure, demonstrate his stinging, staccato guitar style.

"Funky Bitch," which first appeared on 1978's incendiary *Live & Burning*, was given new life by Phish—the recently disbanded Vermont outfit covered the tune on 1999's *Hampton Comes Alive*. Frontman Trey Anastasio also lent his guitar work to a new version of the song that Seals cut for *Lettin' Go*, a 2000 release for Telarc.

"Soul Fixin' Man"
Luther Allison

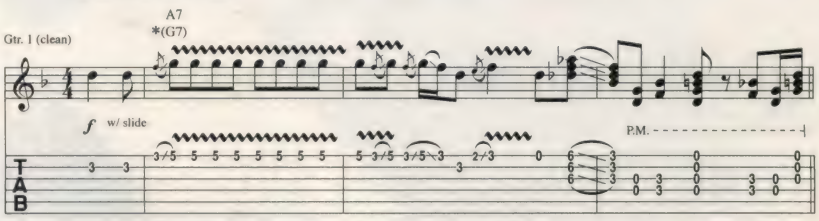
Few players blended soul, rock, and funk sounds into blues as well as the late Luther Allison, who was possibly at the top of his game when he was diagnosed with inoperable cancer in July of 1997; he died in a Wisconsin hospital a month later.

"Rollin' and Tumblin'"

Capo II
Open G tuning:
(low to high) D–G–D–G–B–D

Intro

Double Time Feel ♩ = 115
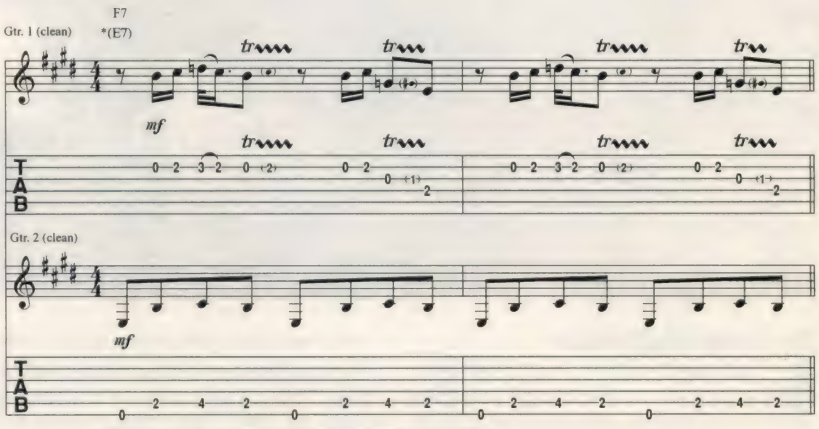


*Symbol in parentheses represents chord name respective to capoed guitar.
Symbol above represents sounding chord. Capoed fret is "0" in tab.

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"Forty-Four"

Capo I

Moderate Blues ♩ = 140



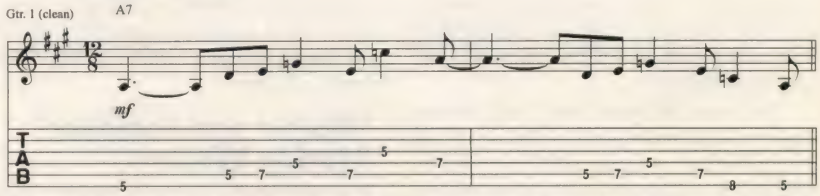
*Symbol in parentheses represents chord name respective to capoed guitar.
Symbol above represents sounding chord. Capoed fret is "0" in tab.

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"Damn Right, I've Got the Blues"

Intro

Moderate Blues ♩. = 90



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Allison's unlikely comeback, hatched in 1994, was more than a bit dramatic: he'd been living in France since 1980 (he enjoyed steady work in Europe), and American bookings were few and far between. But by the mid-'90s, Allison was born again. *Soul Fixin' Man*, from 1994, his first American recording in nearly two decades, signified his triumphant studio return, and *Blue Streak*, released late the following year, kept Allison's fiery, stinging guitar and gritty vocals front and center. He would soon become a festival favorite, and that momentum continued through 1997's *Reckless*, released just months before his passing.



"I Just Want a Little Bit" Magic Sam

B.B. King had the honor of closing the inaugural Ann Arbor Blues Festival in August of 1969, but many contend that Magic Sam—whose last name was Maghett—actually stole the show, despite showing up more than an hour late for his afternoon set and performing with only a bassist and a borrowed drummer. Sadly, the 32-year-old Mississippi native—whose family had moved to Chicago in 1950—was dead by the first day of December that year, the victim of a heart attack. At the time of his death, his rising star was short of its apex—in 1967, he'd released his seminal *West Side Soul*, a record that still sounds fresh and vibrant; the following year he delivered *Black Magic*, yet another engaging soul-blues elixir.



"When I first heard his records on WGES [*Chicago's premier black radio station in the '40s and '50s*], I thought his sound was so different from any blues that I'd ever heard," remembers Eddy Clearwater. "The sound that he made with his guitar, with the tremolo sound and minor-sounding chords. And he had this vibrato in his voice that coincided with what he was playing. It was just a different kind of approach to the entire thing."

"All Your Love (I Miss Loving)" Otis Rush
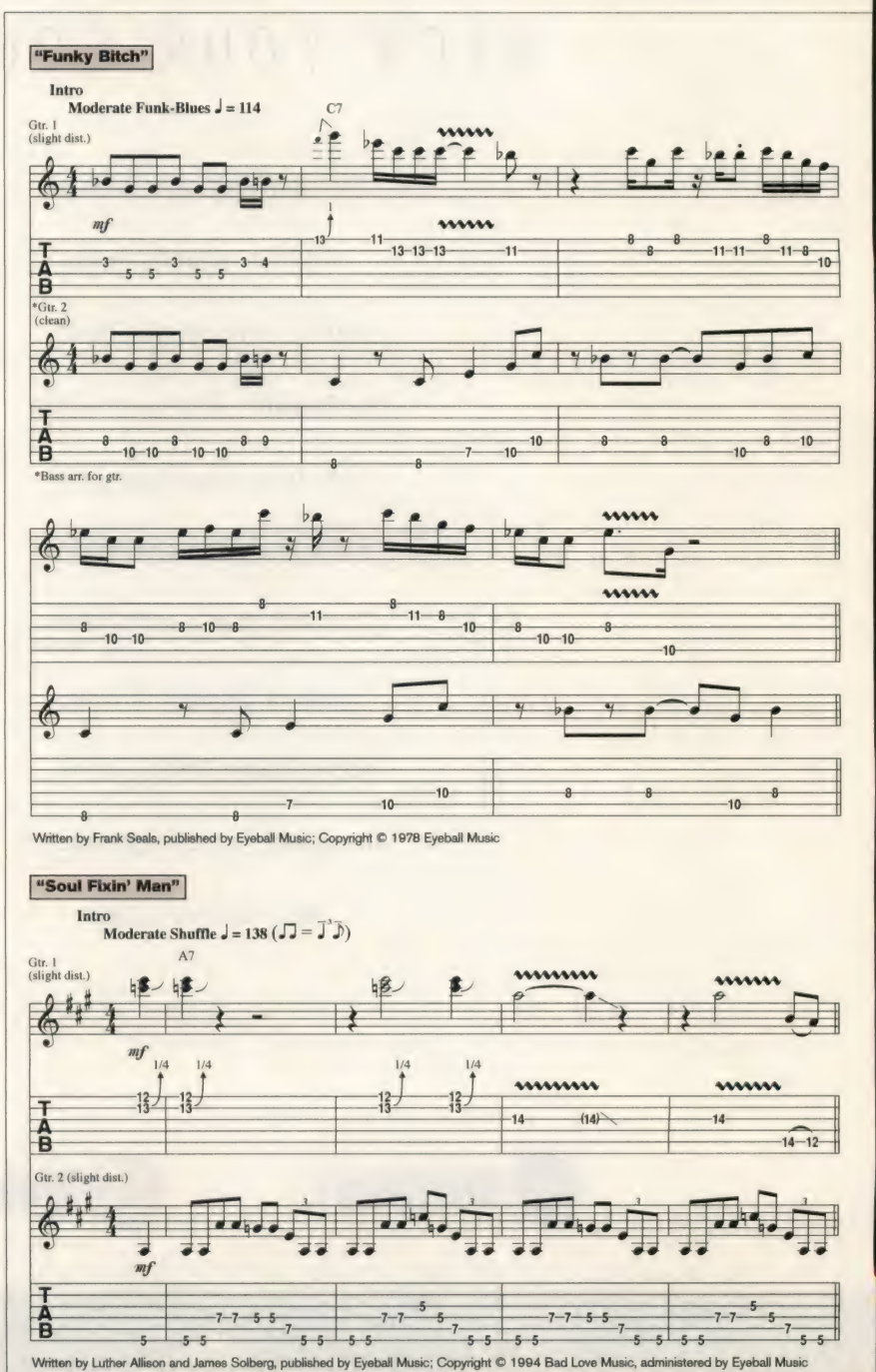
Otis Rush remembers visiting his sister, who was already living in Chicago, in 1949 or 1950, from his Philadelphia, Mississippi home. He promptly decided to stay, influenced by the blues legends his sister took him to see: Muddy Waters, harp master Little Walter, and Jimmy Rogers, among others.



"Man, after one of those first shows, I went out and bought me a little cheap guitar called a Kay," he remembers. "And that amplifier was so light, you'd play a note and it would almost jump off the floor and dance. I'd start practicing, and I just went from there. I started tryin' to make those sounds that they was makin.' I was up on the third floor of 3101 Wentworth in Chicago, South Side. The neighbors wanted to call the police on me, mad at me for making that noise. I was like, 'Man, I'm tryin' to learn how to play this guitar like Muddy Waters!'"

"Two Bugs and a Roach" Earl Hooker

Earl Hooker was only 41 years old when he died of tuberculosis in 1969. But he left an enduring legacy of precision slide playing, sporting a feathery touch that produced a clean, polished sound. A former sideman as





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well—you can hear his slide handiwork on Muddy Waters' Chess classic "You Shook Me"—Hooker's true sound, at least according to some who jammed with him and saw him play live, was never truly captured.



Recalls Eddy Clearwater: "Earl Hooker was a *mean* son of a bitch with the guitar. Mean! He'd make sounds with that slide that would make your hair stand up. For some reason, they never captured him on record the way he really sounded, and I wish they would have.... There was much more to Earl Hooker than has ever been heard on record."

"Night Rock" Jimmy Dawkins

Like Eddy Clearwater, Jimmy Dawkins left the South for Chicago on a Greyhound bus. (In Dawkins' case, it was a ride out of Mississippi, in 1955.) And like Clearwater, he's one of a dwindling number of old-school West Side blues talents.



Dawkins' 1969 Delmark debut, *Fast Fingers*, is considered among his finest efforts; the album came about after Magic Sam introduced Dawkins to label boss Bob Koester. A 1971 follow-up, *All for Business*, featured Otis Rush on second guitar.

"Night Rock" appears on *Fast Fingers*, which, incidentally, is probably not an ideal album title: Dawkins' playing, tasteful and soulful, is hardly rapid-fire, and seldom over the top. Dawkins, who turns 68 this year, remains a viable live performer.

"55th Street Boogie" Hound Dog Taylor

This quote from slide master Theodore Roosevelt "Hound Dog" Taylor is hardly new, but it bears repeating nonetheless: "When I die, they'll say, 'He couldn't play shit, but he sure made it sound good.'"

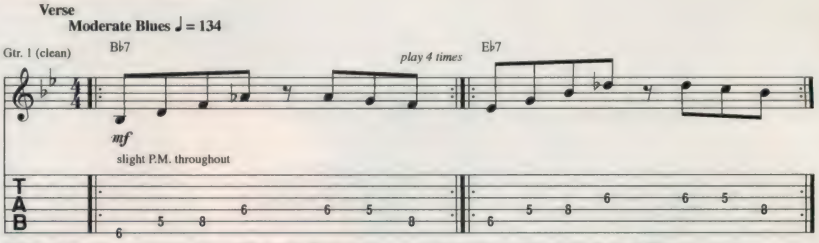


Indeed, the six-fingered Taylor made *it* sound good—simple, joy-inducing, party-starting, slide-heavy blues played in open tunings.

"Hound Dog and [*Houserockers bandmate*] Brewer Phillips pushed their guitars and amps into rough-edged distortion," writes Alligator Records founder Bruce Iglauer in the liner notes to *Release the Hound*, a wonderfully infectious collection of live Taylor performances. "For them, the best volume setting was always 10."

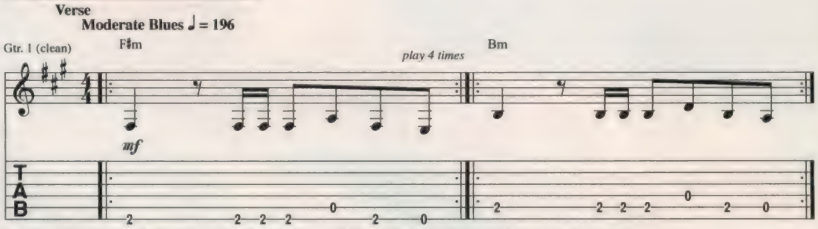
"55th Street Boogie," one of Taylor's many magical moments, can be found on Alligator's first-ever release, 1971's *Hound Dog Taylor and the Houserockers*.

"I Just Want a Little Bit"
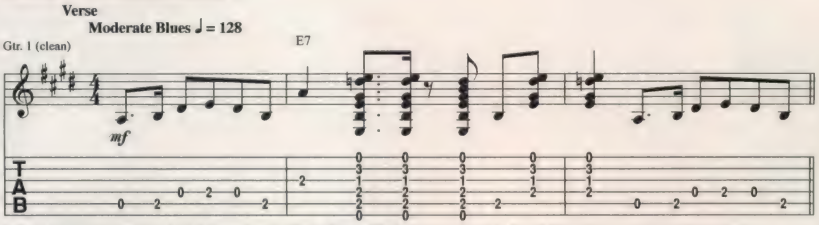


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"All Your Love (I Miss Loving)"
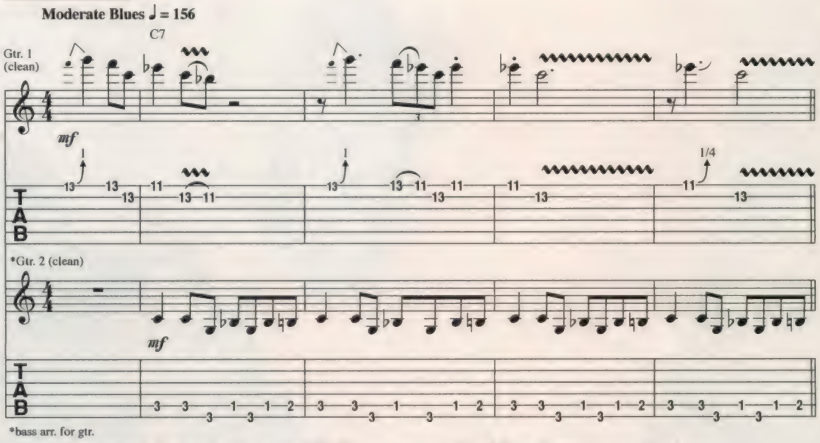


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"Two Bugs and a Roach"



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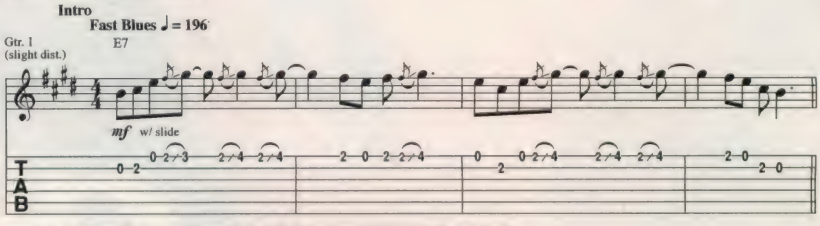
"Night Rock"



*bass arr. for gtr.

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"55th Street Boogie"



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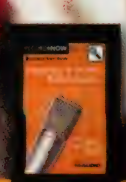
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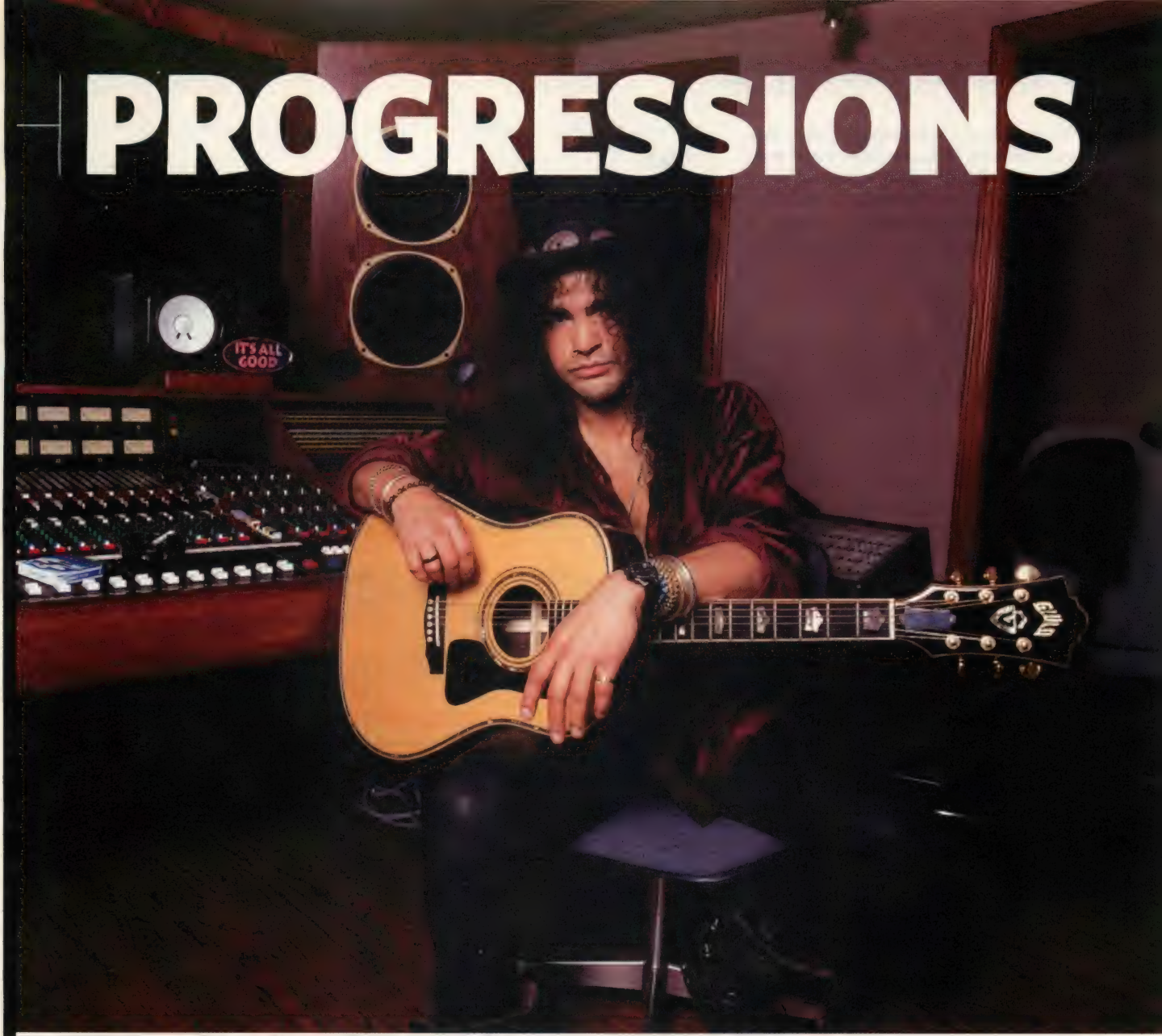




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"SWEET CHILD O' MINE"

Four Solo Guitar Arrangements of a GN'R Classic

By Adam Perlmutter

You've probably seen the crazy "Axl Rose Dance"—you know, the one where the singer cradles his mic with both hands and wildly shimmies side to side like a sloppy drunkard churning a vat of butter. While Rose might have trouble getting down to these arrangements—encompassing bossa nova, country, and jazz styles—they testify to the durability of "Sweet Child O' Mine"'s melody. Check out our versions, and then try working up some of your own GN'R songs for solo guitar—with interpretive dancing, if desired.

Composite Arrangement

One way to create an effective solo arrangement is to graft several of a song's elements onto the guitar, note for note. **Fig. 1**, for example, depicts the vocal melody as well as the bass and main guitar parts—both tuned down a half step—heard in the first eight bars of "Sweet Child"'s verse. In **Fig. 2**, these elements are combined and laid out in open position. Written in downstemmed notes, Duff McKagan's excellent bass line has been transposed up an octave for the guitar; the vocal melody is indicated with upstemmed notes; and, to avoid obscuring the melody, the original guitar part has been streamlined here, with a chord falling on the downbeat of every other measure, and a fill occurring in the final bar.

To learn this fingerstyle arrangement, begin by isolating the bass line; pick the downstemmed notes with your thumb, striving for an evenness of attack. When you're comfortable with that, add the melody/guitar part, picked with your index, middle, and ring fingers. Begin by practicing the figure at an extremely slow tempo, then gradually increase your speed

as you ensure that the separate parts agree rhythmically. And, of course, you'll want to emphasize the melody, which may prove tricky in several spots. In bar 3, where the G melody note is held from the previous measure, be careful not to drown it out by picking the C chord too hard. Same goes for beat 1 in measures 5–7.

Booze Bossa

Unless you live in the northernmost expanses of the inhabitable world, summer can be pretty brutal. So, as an antidote, we concocted a breezy bossa nova arrangement. Bossa was developed in Rio de Janeiro in the late '50s, and became popular worldwide during the '60s. Basically, this style combined samba and other Brazilian rhythms with the harmonies of U.S. cool jazz. Using this blueprint, singer/guitarist João Gilberto developed on his nylon-string a lilting rhythm style, which informs this arrangement.
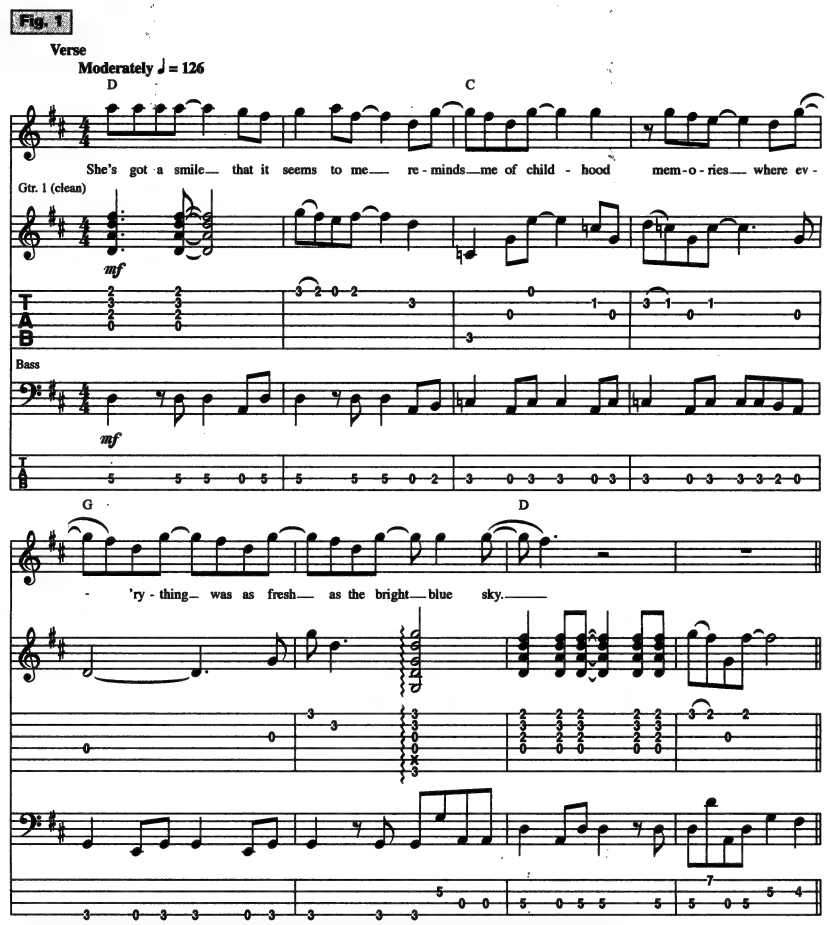
In our version, "Sweet Child" is revamped with extended chords: D becomes Dmaj7 (D–F♯–A–C♯) and D6 (D–F♯–A–B); C becomes C9 (C–E–G–B♭–D); and G becomes Gmaj7 (G–B–D–F♯). (Note that the D6 chord was used for the G melody notes, as the G would clash with a Dmaj7 chord, which, when extended, takes a ♯4 [G♯].) Before you get started on this arrangement, get acquainted with the bossa pattern outlined in **Fig. 3**, where a downbeat-oriented root–5th bass pattern drives gently syncopated chordal stabs. As with the previous arrangement, pick the lower notes with your thumb, and the chords with your remaining fingers.

In **Fig. 4**, the bossa pattern is wedded to the melody of "Sweet Child." To play this version smoothly, you'll have to make a few tricky fret-hand moves, as indicated beneath the guitar staves; the C9 chord, for example, is best played with two different grips. When working through this arrangement, use as little movement as possible while switching fret-hand fingerings. And, in order to bring out the melody, allow its notes ring throughout, placing less emphasis on the chordal stabs that occur beneath it.

Pedal Steal

We were quite taken with Johnny Hiland's uncanny pedal-steel bends (check them out in this month's Guitar School), so we stole some and applied them to a countrified arrangement of "Sweet Child" [**Fig. 5**], which sounds nice and snappy on a Fender Telecaster. To ease the fret hand's burden, this version is in double drop-D tuning (low to high: D–A–D–G–B–D), in which the 1st and 6th strings are lowered a whole

Fig. 1

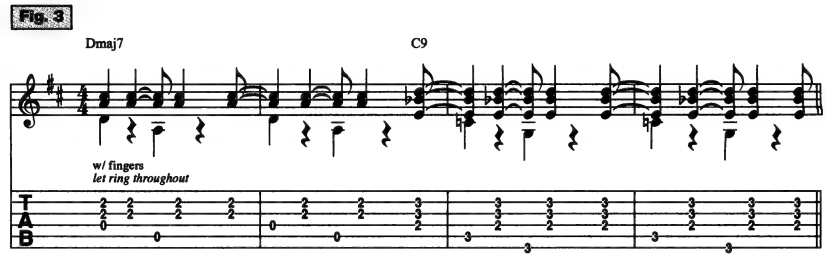


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Fig. 2
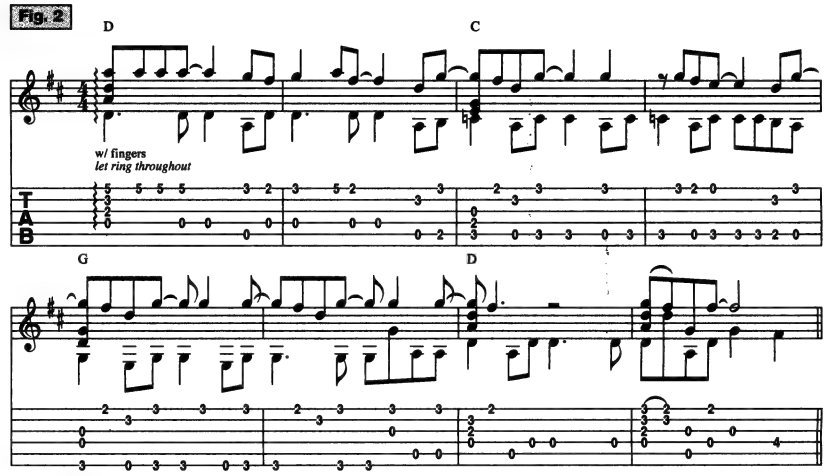


Fig. 3



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step, to D. In learning this example, begin by working on the bends. Occurring on the downbeat of bar 1, the first one is a *unison* bend. To execute it, first bar strings 1 and 2 at the 7th fret with your 1st finger, and then fret the 3rd string's 9th fret with your 3rd finger. Next, strike all three strings, at the same time bending the 3rd string up—towards the ceiling—so that it sounds identical to the 2nd string's 7th-fret F♯. If necessary, place your 2nd finger on the 3rd string behind your 3rd finger to reinforce the bend. Measures 4–6 contain *oblique* bends. For each of these, depress the 8th-fret G with your 4th finger, and, again, bend the 3rd string with your 3rd finger—only this time targeting the note E—and then release the bend to D. Use the same bend fingering for the fill in bar 8, which casts Slash's famous intro riff in a twangy light, using a C7 (C–E–G–B♭) sound.

Once you've got the bends down, try adding the melody notes—consisting mostly of harmonic (simultaneous) 3rds—and the root–5th bass pattern. Here are a couple of spots to look out for: On each of the C chord's slurs, fret the 1st string's G with your pinky finger and hammer on from the 2nd string's 3rd-fret D to the 5th-fret E with your 1st and 3rd fingers, respectively; on the "and" of beat 2 in the fourth measure, bar strings 2–4 with your 3rd finger. And when playing the oblique bends, be sure to place the emphasis on the 2nd-string notes, to underscore the melody. Also, be sure to slightly mute the bass line throughout, using the palm of your pick hand.

Sweet Impressions

Also in double drop-D tuning, **Fig. 6** was inspired by French Impressionist composers like Claude Debussy and Maurice Ravel, by way of jazz pianist Bill Evans. All used rich, nontraditional harmony encompassing extended and altered chords. Our thoroughly reharmonized arrangement is made of Dmaj7 chords and A *altered dominant* chords—A7 chords with chromatic extensions like the ♭9 (B♭); the dropped tuning allows for pianistic cluster (close) voicings. Some stretching is required—the first chord, Dmaj7, should be formed with a 1st-finger barre on strings 1–3, the 3rd finger on string 4, and the 4th finger on string 5. This basic configuration can be used for most of the chords here—to play the proceeding Gmaj9/D, for example, simply keep the barre in place and move your 3rd and 4th fingers down two frets each. To play bar 8's fill, which transforms Slash's intro riff into a major 7th arpeggio, simply keep the Dmaj7 shape depressed with your fret hand as you pick each note, letting everything ring together.

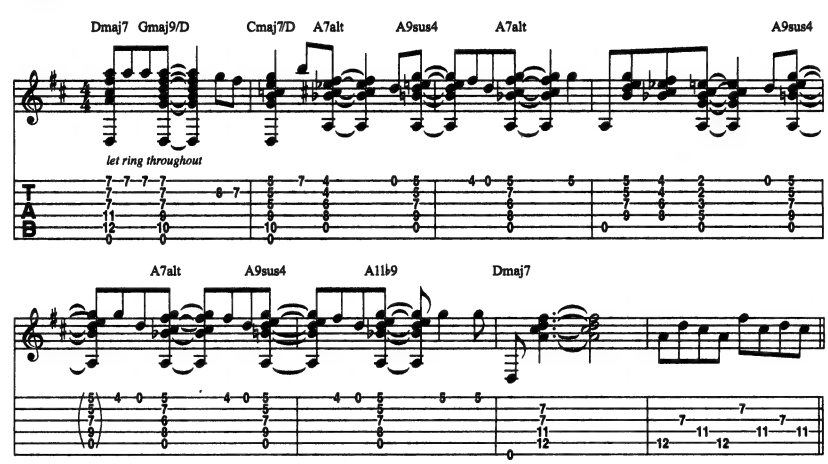
Fig. 4
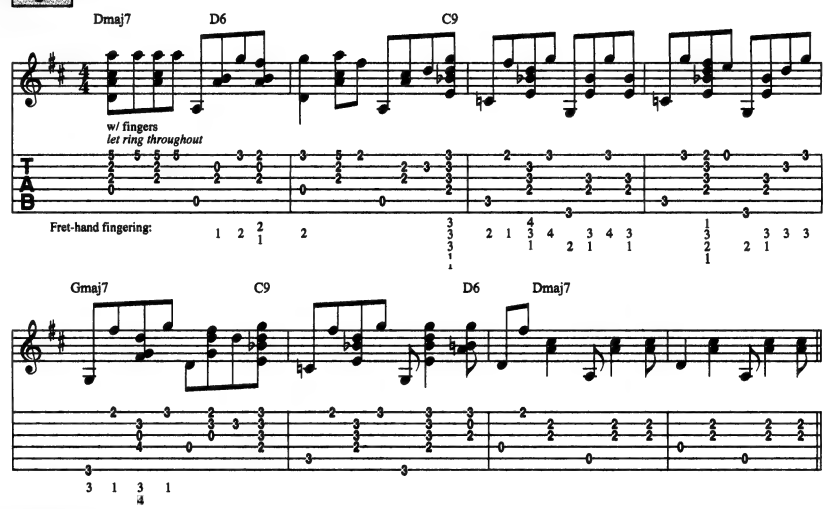


Fig. 5
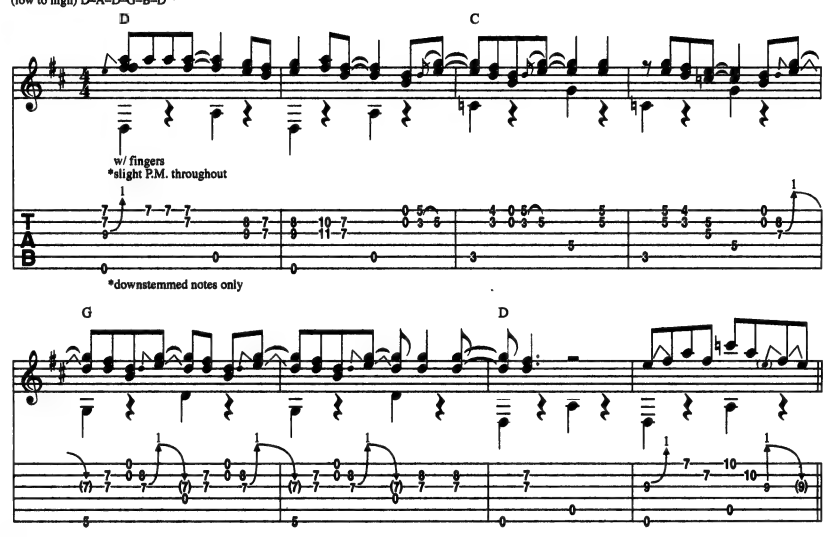


Fig. 6



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TRACKS 8-18 ON THE CD

ONE HOUR WORKOUT



PENTATONIC POWER

Get the Most From Five Notes

By Michael Butzen

Greetings, and welcome to the School of Pentatonic. No, we're not talking Jack Black here. But such luminaries as Stevie Ray Vaughan, Eddie Van Halen, Jimi Hendrix, Kirk Hammett, Eric Clapton, and Angus Young all call this institution their alma mater. Heck, even John Petrucci and Eric Johnson have graced its halls with their presence. A wide array of talent spanning several musical genres, to be sure, yet all these six-string specialists tote the pentatonic scale as a primary weapon of their arsenal.

In May's One Hour Workout, we discussed playing the pentatonic scale in one position. This month, we shift the focus to expanding *your* collective pentatonic horizons and putting your entire fretboard to the test. After all, why use only four frets when you've got over 20 (24 even, if you should be so lucky)?



Learn Your Boxes

Before we delve into the examples, let's briefly review the theory behind the pentatonic scale. Whereas most Western music is based on seven-note scale forms, the pentatonic scale relies on a five-note sequence, hence the name *penta-* (five) *tonic* (tone). One of the coolest things about pentatonic patterns is that they allow you to play not only minor-based licks (the most common) but also major-based ones. That's because the major and minor pentatonic scales contain the same set of notes, the only difference being their starting point, or root. For instance, the notes in the A minor pentatonic scale are A–C–D–E–G, and the notes in the C major pentatonic scale are C–D–E–G–A. This inherent versatility makes pentatonic scale patterns a valuable addition to your repertoire of soloing tools.

Fig. 1 contains the building blocks for this month's entire workout. It's a collection of five pentatonic patterns, or boxes, that spans 12 frets. Each one of these boxes contains the same set of five notes but on different areas of the neck. Box 1 should be familiar to you—it's the same box (A minor pentatonic) used in the examples in May's workout. Box 2 is the first extension of that note grouping, this time starting on the root (C) of the major pentatonic scale. Boxes 3, 4, and 5 continue the theme, showing you three more positions in which

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you can play the same five-note sequence.

You might be saying, "Hey! That's only 12 frets—I thought I was going to learn twice that!" Well, you have; you can transfer any of these boxes up or down an octave to make use of your entire fretboard. For instance, Box 5 can be played starting not only on the 15th fret but also down one octave (12 frets), at the 3rd fret. And if you wish to move a box up an octave, simply do the opposite. Similarly, Box 1 could be played not only in 5th position but also in 17th position. While learning these box patterns, take special note of the demarcated notes: those enclosed by a square are root notes of the minor pentatonic scale patterns (in this case, A minor pentatonic); those enclosed by a triangle are root notes of the major pentatonic patterns (C major pentatonic). Learning the locations of these notes will allow you to instantly recognize the roots of both the minor and major pentatonic scales. Keep in mind that these box patterns can be transferred to different keys as well, simply by shifting the entire box sequence to your desired key.



Licks on the Horizon

Now that you're familiar with these boxes in a vertical sense, let's try some examples that take horizontal tack. **Fig. 2** is an A minor pentatonic lick that relies on all five boxes from Fig. 1. But instead of playing the notes back and forth across the neck in a vertical fashion, the focus here is on a "one string at a time" horizontal approach. Originating on the high E string in Box 5, this line gradually careens down to Box 1 using two-note figures based on each of the respective pentatonic boxes. **Fig. 3** uses two-string figures (on the D and G strings) to take this approach to a new level. This time, four-note figures extracted from each box pattern gradually ascend the neck, eventually resolving to the root of the major pentatonic scale, C. Try using this approach on all of the strings, acclimating yourself to all of the different boxes as you move about horizontally.



Shape-shifting

The basic premise here is quite simple: Find "like" shapes in each of the pentatonic boxes, and then simply shift from box to box to piece together some stellar licks. Sounds simple enough, right? Well, it is! **Fig. 4** displays three like four-note patterns—the first from box 5 (an octave lower than written in Fig. 1), the second

Fig. 1 **Track 8**
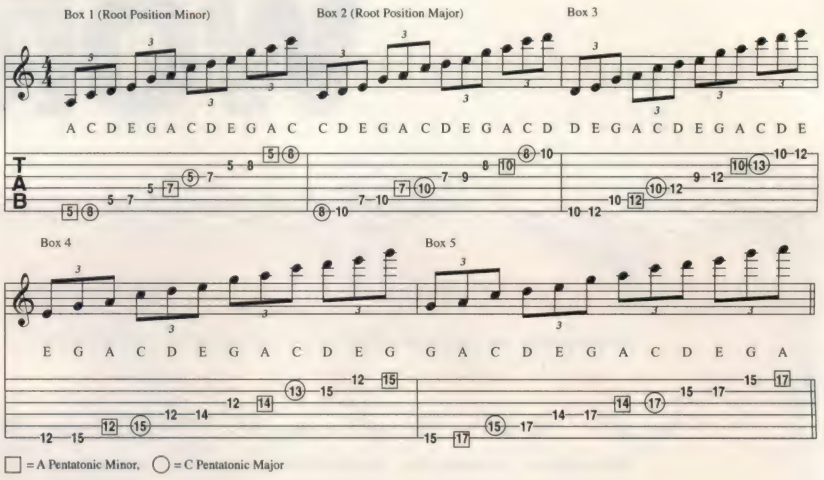


Fig. 2 **Track 9**

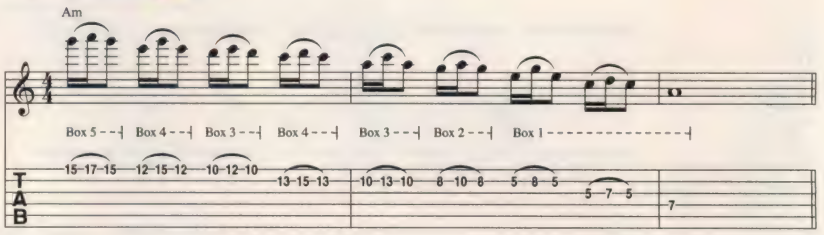


Fig. 3 **Track 10**

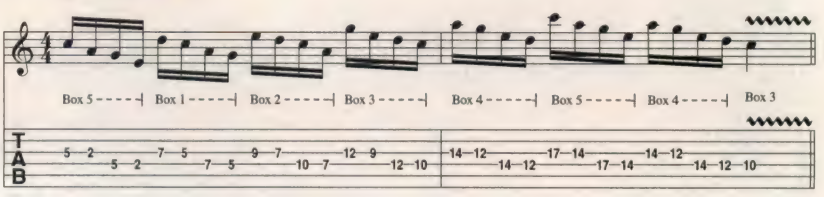


Fig. 4 **Track 11**

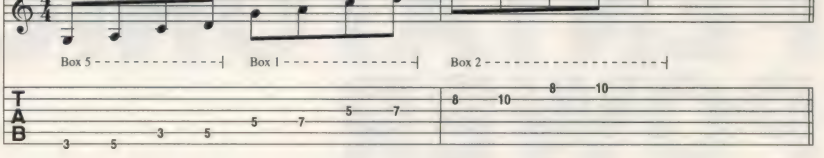
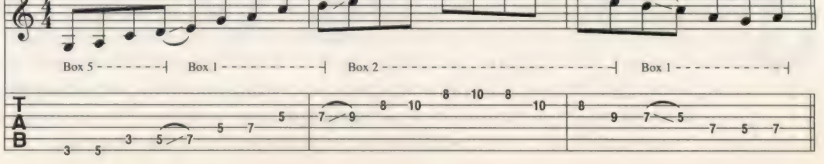
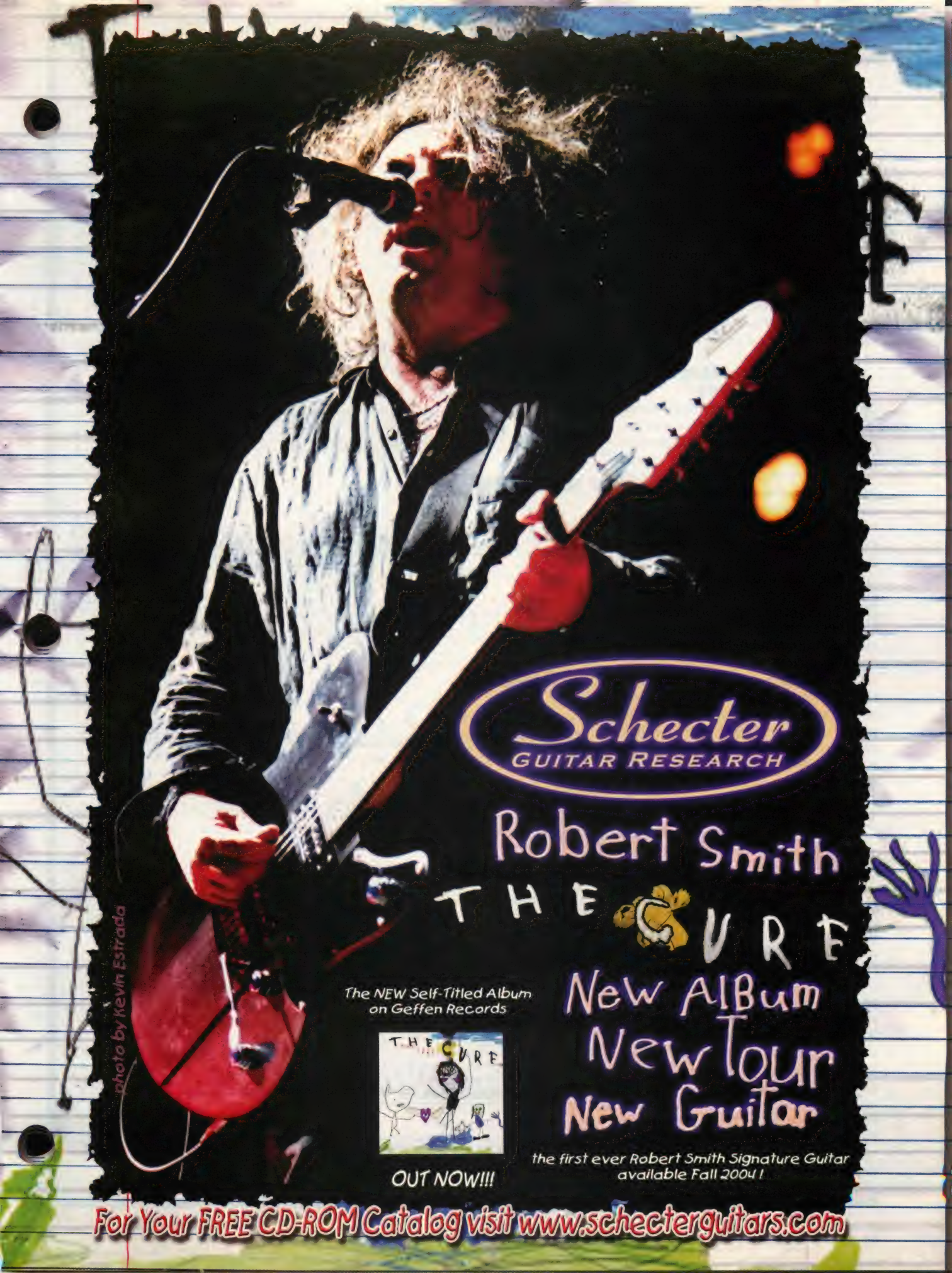


Fig. 5 **Track 12**




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from box 1, and the third from box 2. Take note of the fingering here: All three four-note patterns use exactly the same finger sequence. **Fig. 5** is an A minor pentatonic gem that employs this shape-shifting technique to great effect. A slide between each four-note pattern faciliates the shifting from box to box; this is a great way to travel across positions without making your lines sound cumbersome. **Fig. 6** follows a similar school of thought, this time using boxes 3 and 4 to create the lick illustrated in **Fig. 7**. Note the inclusion of the horizontal ideas from the previous segment towards the tail of the lick.



Double Stops and Bends

If you're striving to become a better blues player, a couple of the most important technical aspects required are bending and double-stop licks. Jimi Hendrix was a master of these, as he often used various bend and double-stop ideas to dress up his rhythm and lead playing. Check out "Little Wing" and "The Wind Cries Mary" for some great ear candy involving these two techniques. **Fig. 8** is a Hendrix-inspired double-stop flurry rooted in C major. When executing the bend lick in measure 2, make sure to keep the 3rd-string bend held while you pick the notes on the 2nd and 1st strings. This will give the lick a country-type of twang. **Fig. 9** is a C major pentatonic lick that uses double-stop bends to great effect. Try creating your own bend and double-stop licks using all of the boxes. And when doing so, make sure the bent notes are bent to pitches that are in the scale.



Superboxes

The final lesson this hour involves the concept of super-boxes, which result from combining two box patterns into one extended three-notes-per-string pattern. Allan Holdsworth was a pioneer of this technique, and many others—Eddie Van Halen, Marty Friedman, and Dave Mustaine, to name a few—followed in his footsteps. **Fig. 10** is a superbox arrived at by overlapping boxes 1 and 2 into one neat yet giant pattern. Make sure that your fret-hand thumb is centered in the middle of the pattern (on the back of the neck) to facilitate the giant stretches. **Fig. 11** is a monster lick in A minor that contains three separate superbox patterns. Note the Roman numerals above the staff, as they cue you into the correct positioning for each note sequence.

Fig. 6 **Track 13**

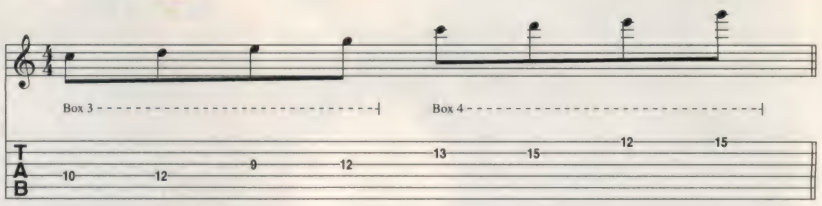


Fig. 7 **Track 14**

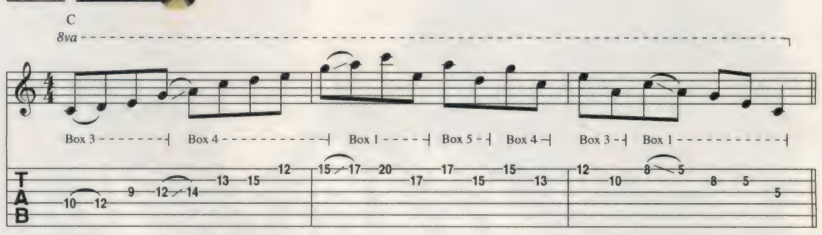


Fig. 8 **Track 15**

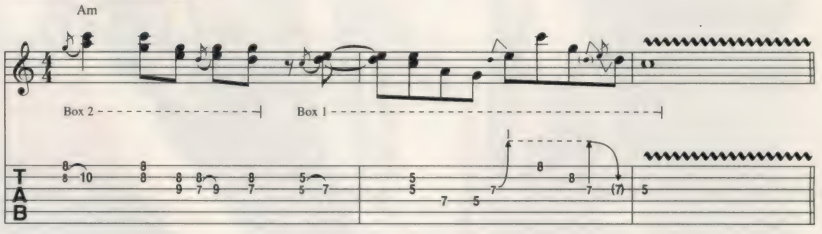


Fig. 9 **Track 16**
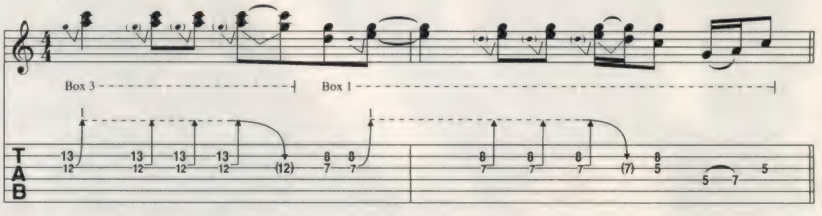


Fig. 10 **Track 17**

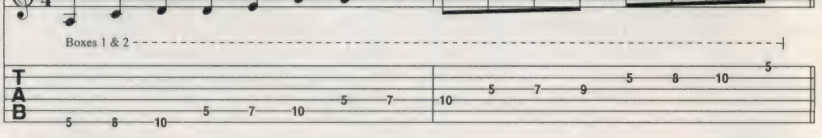
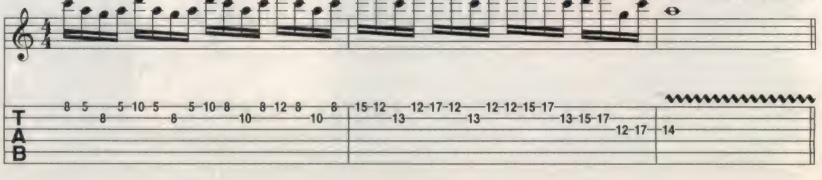


Fig. 11 **Track 18**



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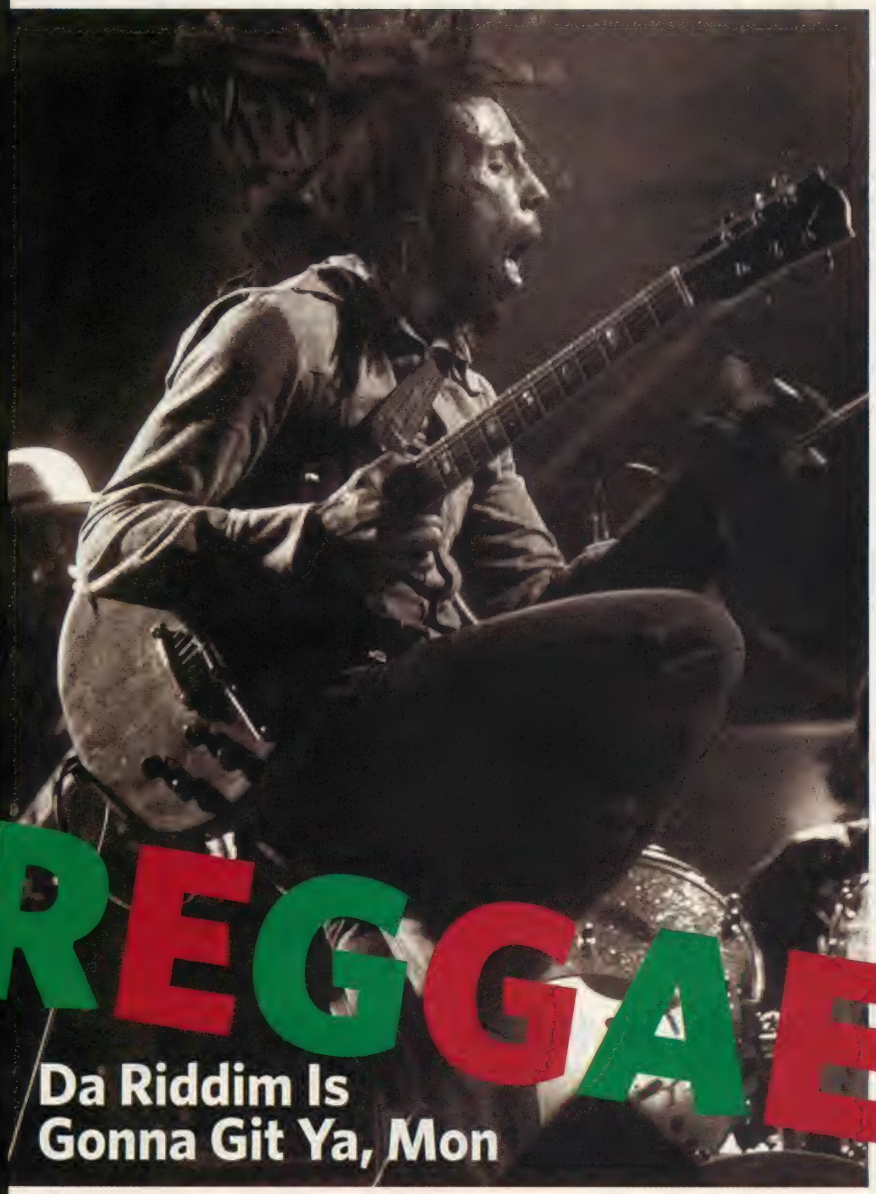
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FIGS. 1-18 » TRACKS 19-35
ON THE CD

RHYTHM METHODS



REGGAE

Da Riddim Is Gonna Git Ya, Mon



IAN DICKSON/REDFERNS

By Dale Turner

DEPENDING ON WHOM YOU BELIEVE, THE TERM REGGAE WAS DERIVED FROM either "Regga" (an African tribe) or "Streggae" (Jamaican street slang for "prostitute"). Others opine it's simply a word describing the style's "ragged rhythm," first mentioned in the Toots and the Maytals 1968 cut, "Do the Reggay." And according to Ian McCann's *Bob Marley: In His Own Words*, Marley often stated that "reggae" originated from a Spanish term meaning "the king's music." He also described reggae as a "three-in-one music. You getting a happy rhythm with a sad sound with a good vibration."

Though the origin of its name might be a mystery, the impact that reggae has had on popular music is undeniable. Since its inception in Jamaica in the late '60s, reggae's unique flavor has reached every corner of the music world, pollinating everything from rock and pop to new wave and R&B, at times achieving surprising commercial success. For instance, in 1972, Paul Simon's reggae-inflected "Mother and Child Reunion" prompted numerous pop and rock acts to follow suit, many of which landed #1 hits. These include Eric Clapton's cover of Bob Marley's "I Shot the Sheriff," Blondie's "The Tide Is High," and UB40's cover of Neil Diamond's "Red, Red Wine." Reggae-inflected tracks like Stevie Won-der's "Master Blaster (Jammin')" and the Police's "Roxanne" also struck a nerve. In the past decade alone, bands like Big Mountain ("Baby, I Love Your Way"), Sugar Ray ("Fly"), and Sublime ("Santeria") have helped keep reggae in the mainstream.

In this month's Rhythm Methods, we'll examine the guitar's role in this distinctive island sound.

Rudimentary Riddims, Voicings, and Techniques

Riddim is Jamaican musician slang for the relationship between the primary rhythmic elements of a reggae band: the guitar, bass, and drums. The way these instruments interact was derived largely from ska—the pop-based precursor to reggae. Incorporating elements of *mento* (music popular with impoverished Jamaicans in the '40s), *burra* (Rastafarian ritualistic drumming and chant), and other island sounds, reggae was also influenced by American R&B recordings that Jamaicans heard broadcast from radio stations in Miami, Memphis, and New Orleans.

In contrast to ska, reggae in its original form, or *roots* reggae, is more political—just listen to Bob Marley's "Get Up, Stand Up" and "So Much Trouble in the World," or Peter Tosh's "Legalize It" and "Equal Rights." And whereas ska is perceived as brighter (fast tempos) and happier (major-chord sounds), reggae is marked by a

moodier vibe, with laid-back grooves and lots of minor-chord content. In general, these chords are placed on the *upbeats*, or the "and" of each beat. This is illustrated in **Fig. 1**, where a snapping upstroke is used to strike each Am chord. To add authenticity to your reggae strums, use a clean amp setting and play each chord with staccato dynamics. Another common reggae riddim involves double-strumming each chord on the "and" of each beat, which creates a 16th-note pattern [**Fig. 2**].

Though six-string barres are a staple in most rhythm guitar styles, reggae chords are typically four-note shapes like the ones in **Figs. 3A–C** and **Figs. 4A–C**. These voicings, or inversions, often are juggled to impart a variety of melodic characters.

Voice-Leading, I–IV–V Progressions, and Strumming Variations

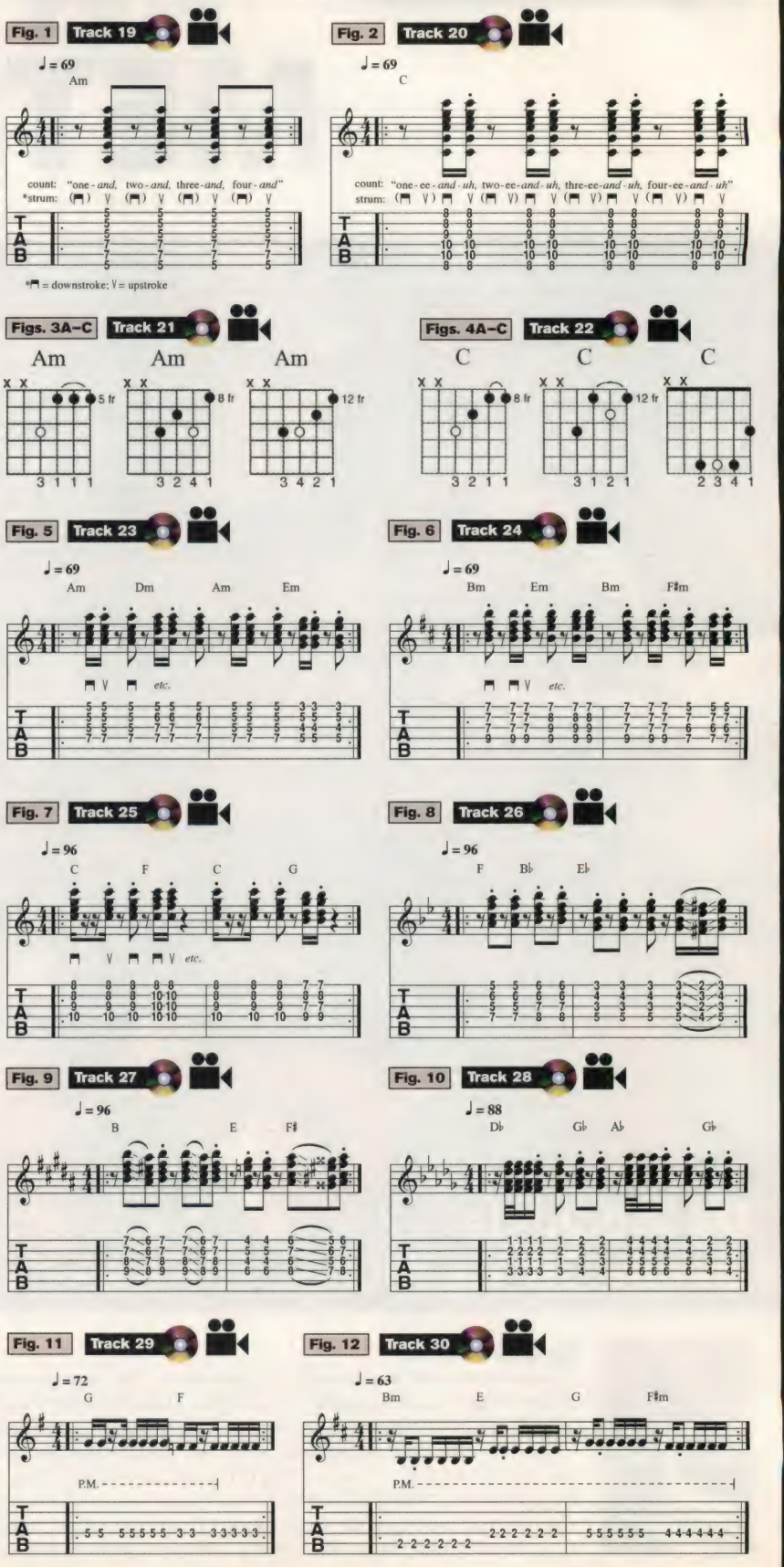
Many classic reggae tunes are performed at slow to moderately slow tempos (generally below 100 BPM) and revolve around the blues-based I–IV–V (or i–iv–v) progression. In A minor, a i–iv–v progression is Am–Dm–Em. **Fig. 5** depicts an arrangement for these chord changes featuring a rock-steady strumming rhythm as well as the smooth voice-leading often employed by fretboard-savvy reggae practitioners. Try transposing these minor moves to other keys; playing them in B minor [**Fig. 6**] will outline the changes to Bob Marley's "Roots, Rock, Reggae."

The I–IV–V progression in C major is C–F–G. These chords form the basis for **Fig. 7**, which features the strumming rhythm used in Bob Marley's "I Shot the Sherrif." Other reggae tunes using I–IV–V progressions include Ziggy Marley's "Tomorrow People," played in B♭ and similar to **Fig. 8**. Note the *side-slipping*—sliding up or down a half step to a chord on either side of the "proper" chord—that occurs at the end of the second measure. This technique is also used in **Fig. 9**, which recalls Blondie's "The Tide Is High." **Fig. 10** depicts a take on a I–IV–V in D♭. Embellished with speedy strumming, it's based upon UB40's version of "Red, Red Wine."

Doubling the Bass Line

In reggae, the electric bass usually plays a melodic yet fairly simple line, which is often doubled by an additional guitarist. These lines appear in the form of repeated root notes, arpeggiated triads, pentatonic passages, or other scalar moves.

In **Fig. 11**, each chord's root is reiterated in an infectious rhythm copped from Peter Tosh's "Legalize It." **Fig. 12** features




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this treatment over the changes to Bob Marley's "Jammin'." Of course, merely repeating the root of each passing chord generates minimal melodic interest. It's much more common for bass lines to revolve around a triad's chord tones (root, 3rd, and 5th). This approach is portrayed in **Fig. 13**—an arpeggiated G–Am–C–D progression derived from Tosh's "Equal Rights." Pentatonic scales also work great for bass lines, as the "The Tide Is High"–inspired **Fig. 14** details. Here, B major pentatonic (B–C♯–D♯–F♯–G♯), E major pentatonic (E–F♯–G♯–B–C♯), and F♯ major pentatonic (F♯–G♯–A♯–C♯–D♯) outline the B–E–F♯ changes, respectively. Reminiscent of Bob Marley's "Get Up, Stand Up," **Fig. 15** features triplet rhythms (purposely going against the grain of the underlying groove), as well as the complete C minor scale (C–D–E♭–F–G–A♭–B♭), over an unchanging Cm vamp.

Reggae Shuffle

So far, the reggae rhythms addressed here have featured a straight-time feel, but reggae can also be interpreted with a swing feel, often referred to as *reggae shuffle*. This is evident in songs like Bob Marley's "Buffalo Soldier," "Roots, Rock, Reggae," and "Jammin'." To nail this bouncy feel, you should become better acquainted with 16th-note triplets and sextuplets (six evenly spaced notes per beat). This subdivision is superimposed over notated 16th-note rhythms. The italicized counting prompts in **Fig. 16** clarify the actual "long-short-long-short" placement of these swinging 16ths. Test this feel in **Fig. 17**, a two-guitar passage (chords and doubled bass line) modeled after Stevie Won-der's reggae-flavored "Master Blaster (Jammin')."

Advanced Chord Moves

Of all the American R&B artists that influenced early reggae, none—excluding Bob Marley and the Wailers (featuring guitarist Peter Tosh)—had more impact than soul legends Curtis Mayfield and the Impressions. While Marley loosely modeled his vocals after Mayfield's approach, Tosh marveled over the soul man's sweet, pentatonic-laced double-stop moves, especially those on tracks like "People Get Ready," "Choice of Colors," and "Ten to One." These moves soon surfaced in reggae recordings, as approximated in **Fig. 18**, a progression based on Big Mountain's rendition of Peter Frampton's "Baby, I Love Your Way."

Now dee on'y ting missin' from you reggae is mad dreads, mon! Git ta growin'!

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Fig. 13 Track 31
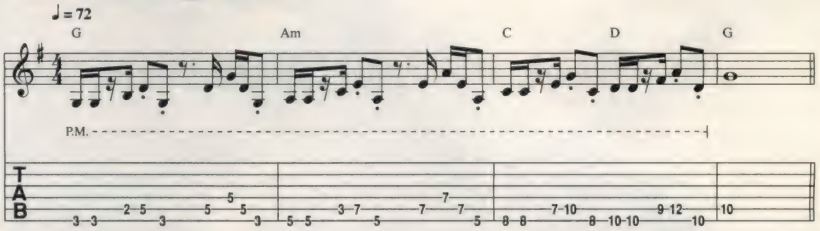


Fig. 14 Track 32
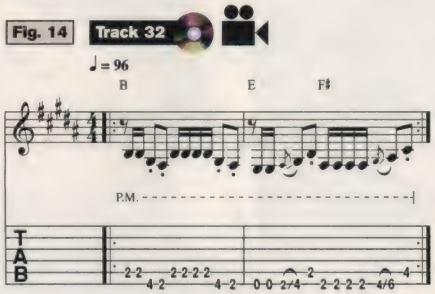


Fig. 15 Track 33

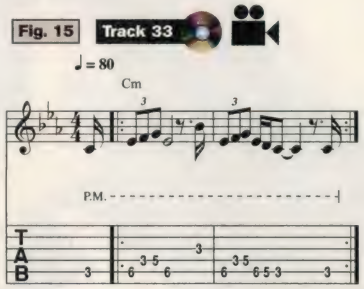


Fig. 16

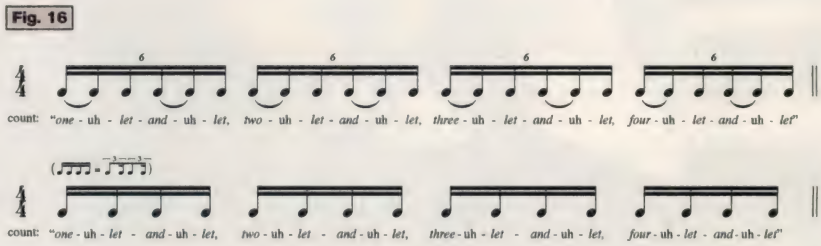


Fig. 17 Track 34

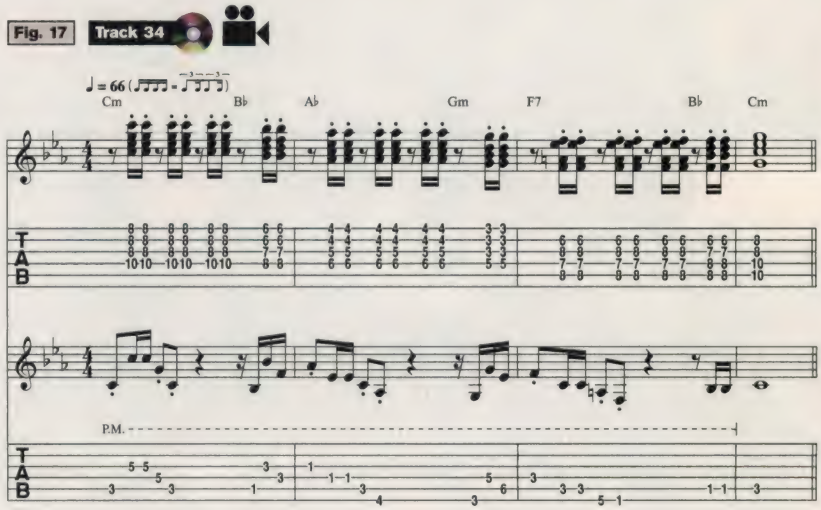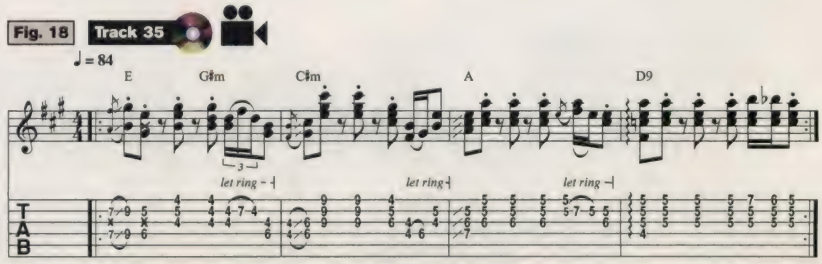
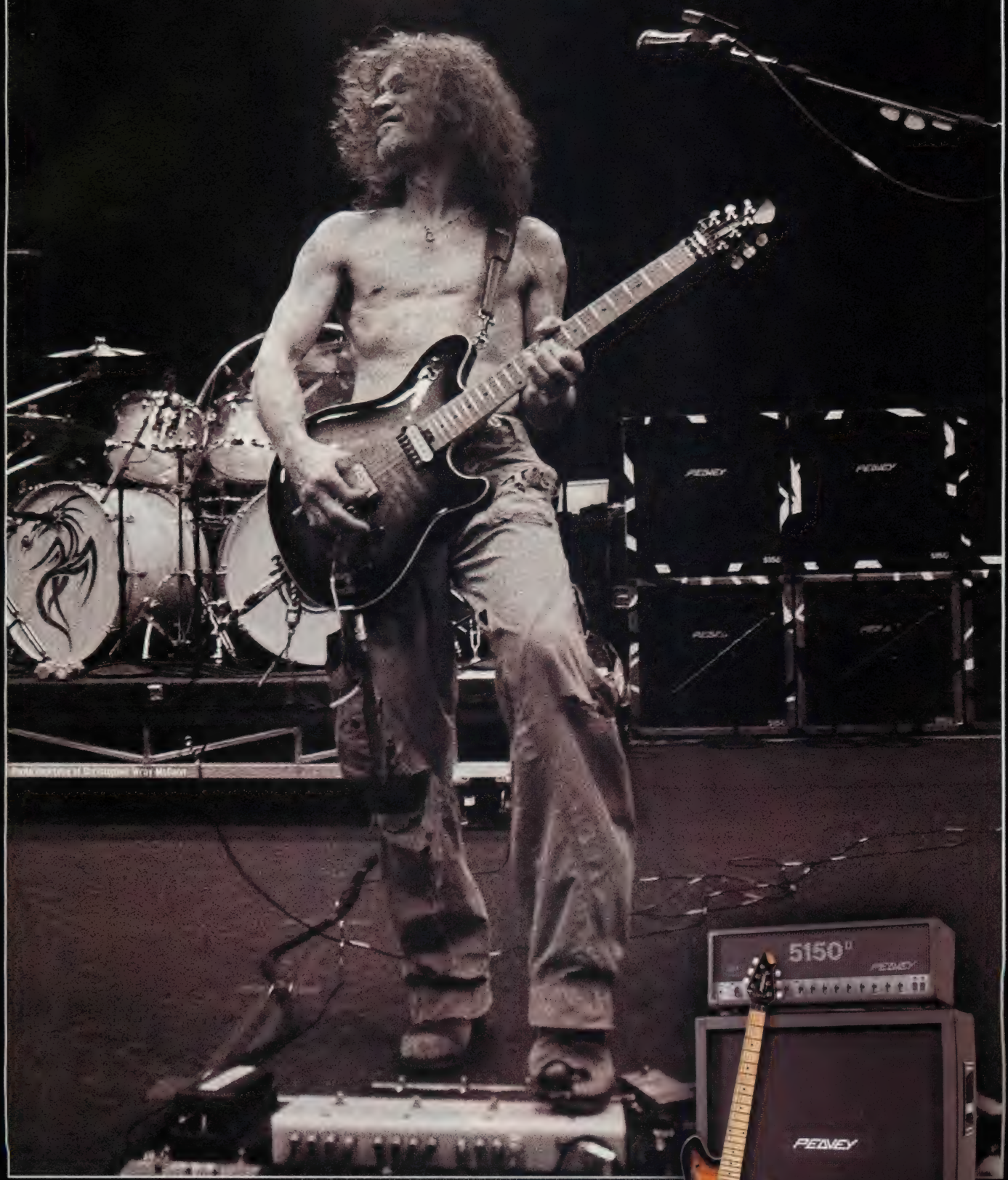


Fig. 18 Track 35



Edward Van Halen

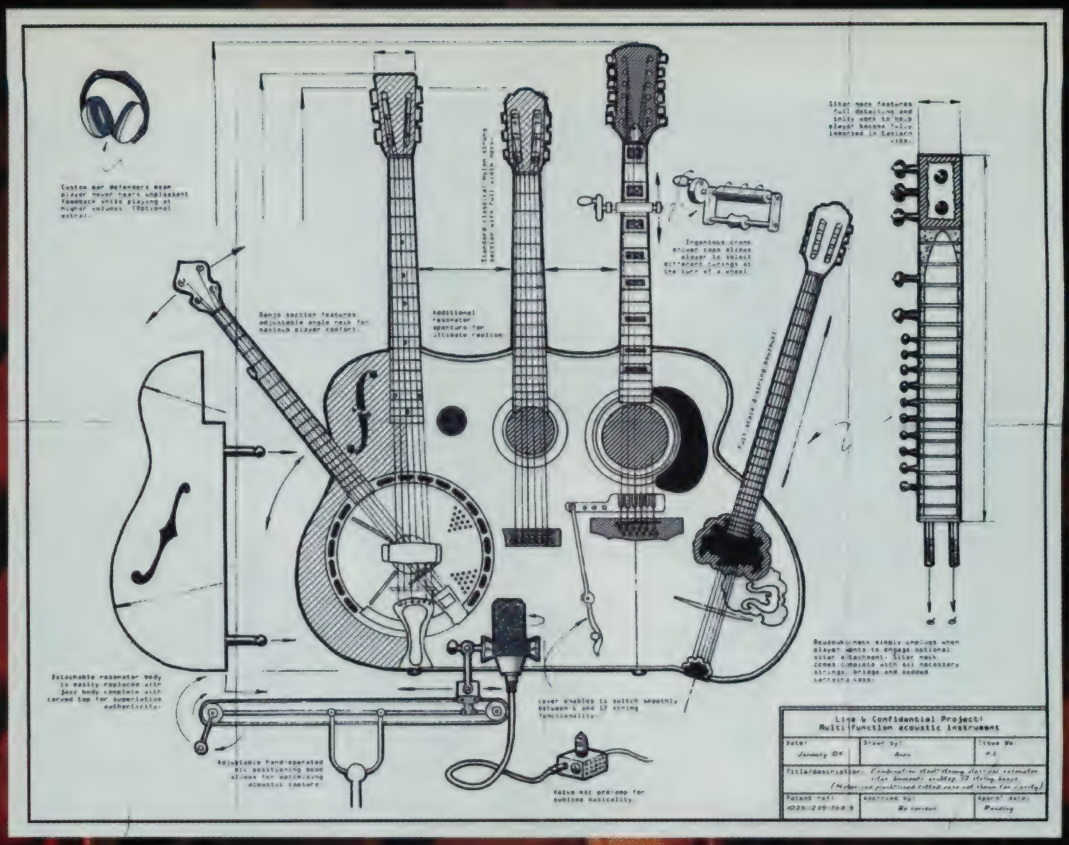
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LEVIN PFEUFER

By Tom Kolb

IF YOU'RE A GUITARIST WHO loves to practice, you're probably well acquainted with a scale sequence or two. But if you think they're best left for the practice room, think again. The fiery solos of hard rock are laced with 16th-note scale sequences (think Ritchie Blackmore, Randy Rhoads, Uli Jon Roth, Michael Shenker, John Petrucci, Paul Gilbert, Eric Johnson, Yngwie Malmsteen, and Vinnie Moore); jazz and fusion guitarists employ a wide variety of arpeggio and sequenced-triad patterns (Django Reinhardt, Joe Pass, Joe Diorio, John Scofield, and Frank Gambale); intervallic sequences abound in country (Albert Lee, Brent Mason, and Danny Gatton); and the blues idiom is peppered with triplet-based sequences. Let's take a look at the rejuvenating power of sequencing patterns.

Scale Sequences

Just what is a scale sequence? Traditionally, a scale sequence is a specific pattern of notes (usually two to four) that is repeated at various starting points within the same scale. Take a look at **Fig. 1A**, which depicts the popular *groups-of-four* sequence. This example begins by ascending the first four notes of the C major scale (C–D–E–F), at which point the pattern repeats, only starting on the second degree of the scale (D). The next repeat of the pattern starts on the third degree (E), and so on. This sequence can be applied to any scale or mode simply by following the diatonic scale degrees: 1–2–3–4, 2–3–4–5, 3–4–5–6, and so forth.

Fig. 1B depicts the descending form of the groups-of-four sequence, this time applied to the C minor scale (C–D–E♭–F–G–A♭–B♭). Starting from the root (C), the four-note pattern descends the scale as follows: 1(8)–♭7–♭6–5 (C–B♭–A♭–G); ♭7–♭6–5–4 (B♭–A♭–G–F); ♭6–5–4–♭3 (A♭–G–F–E♭); and so on.

Another common scale sequence is the triplet-based *groups-of-three* pattern. **Fig. 2A** offers an example of the acending version, drawing on the A Dorian mode (A–B–C–D–E–F♯–G).

Fig. 2B descends the E Mixolydian mode (E–F♯–G♯–A–B–C♯–D) via the groups-of-three sequence. This time, however, the triplets are converted to eighth notes, offering a rhythmic offset—triple meter superimposed over duple meter.

SOLOING STRATEGIES

Try applying these sequences to your favorite scale patterns. And don't feel as if you always have to start the sequence from the root of the scale; sometimes it's desirable to begin from another scale tone. Here are a few more sequences you might want to try:

1-2-3-1; 2-3-4-2; 3-4-5-3; *etc.*
1-2-3-4-5; 2-3-4-5-6; 3-4-5-6-7; *etc.*
1-2-3-4-3; 2-3-4-5-4; 3-4-5-6-5; *etc.*
1-2-3-4-5-4-3; 2-3-4-5-6-5-4;
3-4-5-6-7-6-5; *etc.*
1-7-1-2-3-4; 2-1-2-3-4-5; 3-2-3-4-5-6; *etc.*

Scale sequences can also be applied to non-diatonic scales, such as major and minor pentatonics. Check out **Figs. 3A–B** for some intriguing possibilities.

Intervallic Sequences

It's also common practice to apply sequences to diatonic intervals. Perhaps the most useful of these sequences is the *diatonic 3rds* variety—a pattern that ascends the scale in intervals of 3rds, resulting in an "up two (scale steps), back one" theme. **Fig. 4A** illustrates this process using the C major scale (C–D–E–F–G–A–B). The formula for ascension is: 1–3; 2–4; 3–5; 4–6; etc. Descension goes as follows: 1(8)–6; 7–5; 6–4; 5–4; etc.
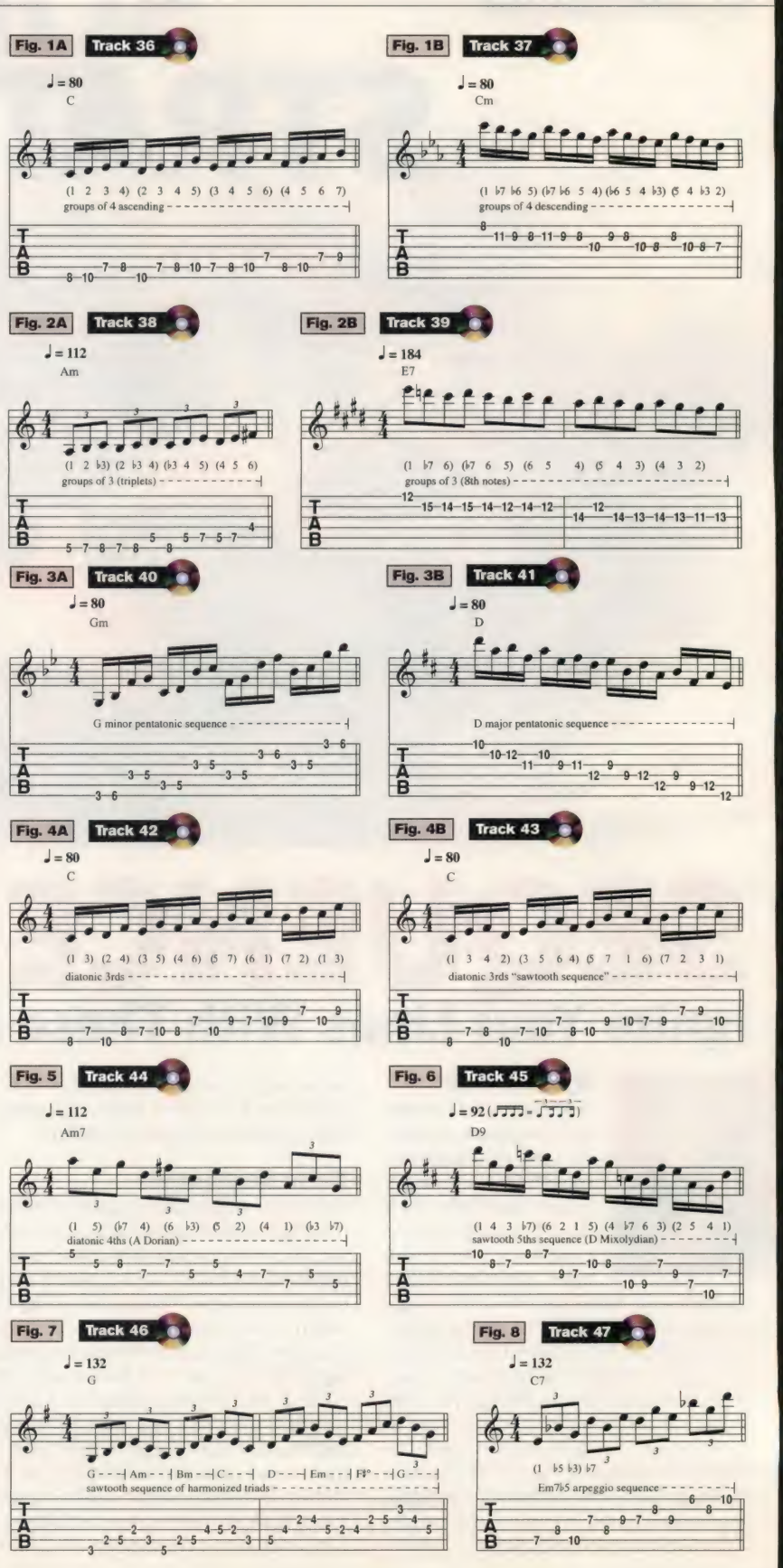
Fig. 4B is a *sawtooth* sequence of 3rds applied to the C major scale. The sawtooth sequence starts out the same as the diatonic 3rds (1–3), but then goes up one scale step and back *down* a diatonic 3rd (1–3–4–2; 3–5–6–4; 5–7–1(8)–6; etc., ascending; 1(8)–6–5–7; 6–4–3–5; 4–2–1–3; etc., descending).

You can rack up a lot of melodic mileage by combining these 3rds sequences with other scale patterns and modes. And while you're at it, try experimenting with other combinations of intervals. **Fig. 5** shows a descending sequence of diatonic 4ths (a common move in jazz) within the A Dorian mode. **Fig. 6** is a sawtooth sequence of diatonic 5ths (a popular fusion technique) descending the D Mixolydian mode (D–E–F♯–G–A–B–C).

Triad and Arpeggio Sequences

Many scale-sequence patterns can also be applied to triads and basic 7th arpeggios. **Fig. 7** ascends the G major scale via a sawtooth sequence of harmonized triads. The pattern simply rolls up one triad (from the root) and then down the other (from the 5th), in diatonic succession (G–Am–Bm–C–D–Em–B°) up the scale pattern.

Fig. 8 applies an interesting sequence to an Em7♭5 arpeggio (used as a substitute over a C7 chord). Inspired by the diatonic 3rds sequence in Fig. 4A, it skips every




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other note as it gradually climbs the arpeggio. Other patterns that lend themselves well to arpeggios are the groups-of-four (Figs. 1A–B) and groups-of-three (Figs. 2A–B) sequences.

The Solo

The style for this month's solo [**Fig. 9**] is hard-driving rock. In the key of A minor, it's a 16-bar progression constructed from two similar eight-bar sections. Both start with a i–♭VI–iv (Am–F–Dm) passage, but the first section ends on a i–♭VII (Am–G) turnaround, whereas the second goes out on a V7–i (E7–Am) cadence.

The solo opens with a groups-of-three sequence that descends the A minor scale (A–B–C–D–E–F–G) from C to G. Notice how the rhythmic variation—half note, eighth-note rest, and tied eighth notes—and the staccato accents break up the predictability of the sequence.

In measure 3, F Lydian (F–G–A–B–C–D–E) is dispatched to mark the arrival of the ♭VI chord (F). The groups-of-three theme is maintained but camouflaged by two rhythmic motifs—the first follows a scheme of a dotted-quarter note and two 16th notes(measure 3), while the second exploits a grouping of an eighth note and two 16th notes (measure 4).

Measures 6–7 host an ascending Dm7 arpeggio (D–F–A–C) based on the sequence in Fig. 8. Notice how the rhythms reflect the motif activity from measures 4–5.
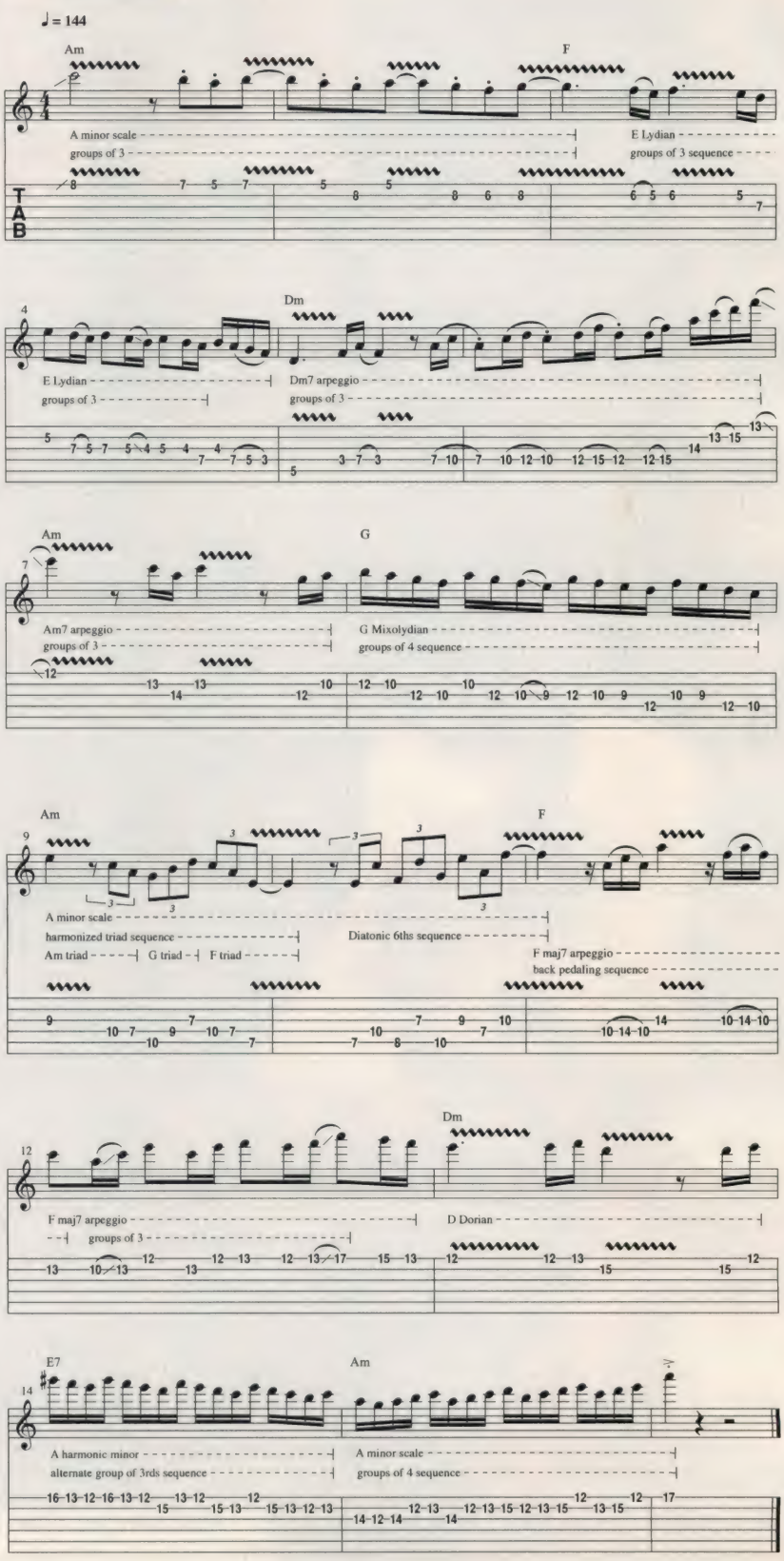
Measures 7–8 put a descending wrap on the first section with a sequenced Am7 arpeggio (A–C–E–G) followed by a straight-ahead groups-of-four sequence that slides down the G Mixolydian mode (G–A–B–C–D–E–F).

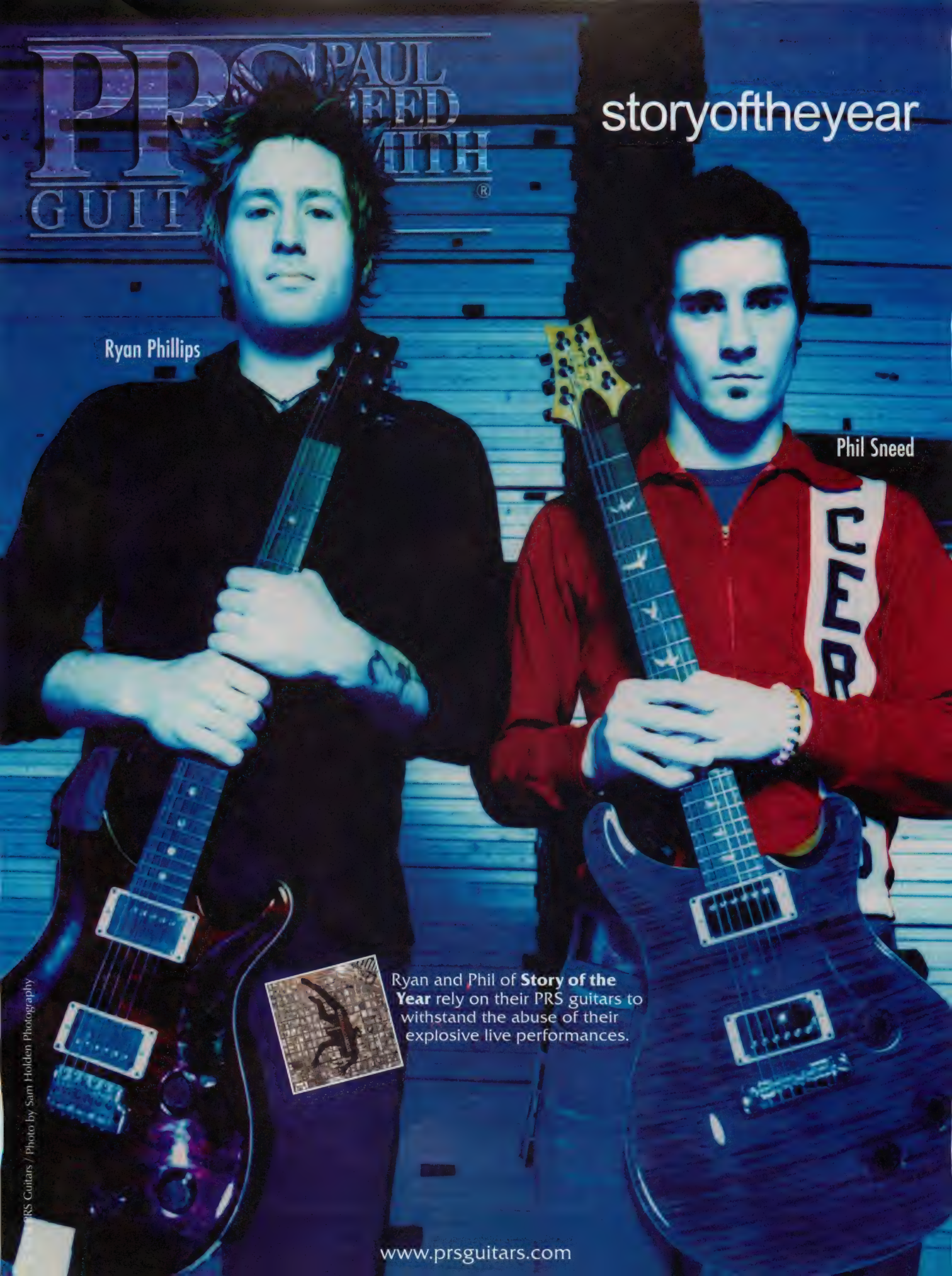
The second section opens with an eighth-note-triplet theme (measures 9–10), which creates considerable rhythmic intensity against the driving, steady eighth–note groove. The A minor scale supplies the melodic fuel for both the harmonized triad passage and the subsequent diatonic 6ths sequence.

The rhythmic tension is released in measure 11, where a pair of figures—rhythmically, a quarter note, a 16th rest, and three 16th notes—slot themselves into the meter. A back-pedaling sequence (1–5–7–5; 3–1–3–1; 5) employing an Fmaj7 arpeggio (F–A–C–E) provides melodic anticipation, which is heightened by the arrival of a galloping groups-of-three sequence in measure 12.

An economic D Dorian (D–E–F–G–A–B–C)–based melody in measure 13 allows for a momentary breath before the solo goes out with a go-for-broke set of incendiary sequences that zip down the A harmonic minor (A–B–C–D–E–F–G♯) scale and then up the A natural minor scale.

Fig. 9 **Track 48**




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Vox Valvetronix AD30VT

Crazy Like a Vox



By Douglas Baldwin

In the crowded world of modeling amps, the Vox Valvetronix series has quickly proved itself head and shoulders above the rank and file. The bigger Valvetronix models have already received numerous awards, and we stamped the desktop Tone Lab with our "1 Award." Now, for guitarists put off by the intricacies of editing and storing multi-amp, multi-effects systems, the AD30VT could be the perfect solution.

GOOD THINGS, SMALL VOX

In electronics, smaller is not always better, and scrolling through multiple screens to edit basic features can be maddening. But the designers at Vox have managed to simplify the editing process on the AD30VT without losing the essential magic of the design. A user-friendly plug-and-play set of top-mounted knobs and switches gets you up and running fast, and a rotary switch accesses 11 amp models. Traditional Gain, Volume, Treble, Middle, Bass, and Master Volume knobs shape the sound. A second rotary switch selects from 11 effect settings that put icing on the sonic cake.

> "The AD30VT is light yet built like a tank."

FINDING YOUR OWN VOICE

Creating your own presets is simple: press the Manual button—which, like all of the amp's editing features, is placed discreetly below the amp controls—tweak the amp settings as desired, adjust the Effects with the Edit 1 knob and the Tap or Bypass buttons, and then press the Write button to save your presets to Channel 1 or 2. Yes, there are only two locations for user presets, but this amp's beauty is in its simplicity. Frankly, I found the factory presets to be so amazingly close to what I'd want that user presets seemed unnecessary.
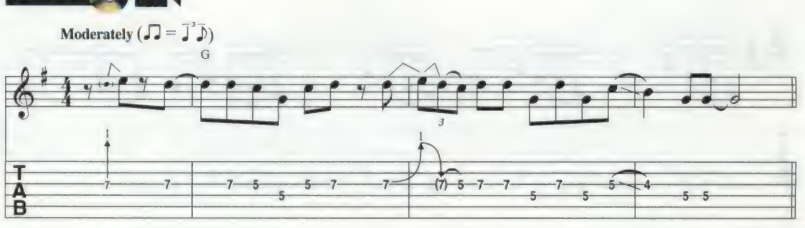
BIG VOICE

This amp is loud enough to cut full band rehearsals, recording sessions, and many small clubs. The tones are uniformly excellent, and include an outstanding Boutique Cl(ean) as well as a Boutique OD, which roared like a lion while retaining the subtle glassiness of my DiMarzio-equipped double-cut axe, adding bluesy grease to the G-string exploration shown below.

If you need to practice or record without rattling the windows, the Line/ Headphone jack admirably recreates the cabinet's tone while silencing the output of the custom 10" Vox speaker. Plus, the Master control adjusts the output from one to 30 watts without changing the amp's excellent sense of drive and breath. Light yet built like a tank, the AD30VT nails a load of great amp tones for way under three beans, street. In short: this amp is crazy cool.

CONTACT Vox Amps, 516-333-9100, *voxamps.co.uk*

Track 49



GEAR BOX FEATURES **POWER** 30W solid-state **SPEAKER** 8-ohm Vox Original 10" **TOP PANEL** 11-position rotary switch for amp models; Gain, Volume, Treble, Middle, and Bass knobs; 11-position rotary switch for Effects; Master power, Preset, Manual, Channel Select, and Program Write switches; Effects Tap/Edit 2, Edit 1, and Effects Tap/Edit 3 switches **SIDE PANEL** Line/Headphones out, optional Footswitch jack **PRICE** $340

B-52 Stealth ST-100A

Shock and Awe



By Douglas Baldwin

The B-52 is a long-range bomber known for its longevity, performance, and adaptability. The Stealth Bomber is a radical aircraft similarly praised for its striking efficiency. Both are thoroughly capable of administering shock and awe to the world. So when an under-the-radar manufacturer introduces a guitar amp named for these bombing behemoths, we expect it to deliver on all fronts.

LOOKS THAT KILL

With the flame silhouette of its brushed-metal front panel, the B-52 Stealth head can certainly push the buttons of power-hungry metalheads. Industrial hex-head screws and a no-nonsense array of knurled chrome knobs amplify the head's aggressive vibe. Although looks can be deceiving—the knobs are plastic, not chrome-plated brass—the B-52 Stealth proves to be well built both inside and out.

Behind the flames are quality Sovtek tubes, neatly bundled wiring, and a minimal amount of silicone putty (there to dampen the grill). Tech-heads will appreciate that no silicone was used inside the chassis. The supplied footswitch will withstand countless stomps from your Doc Martens, and although its use of two separate wires seemed a little questionable, their 16' length is certainly gig-friendly. Granted, the highest-priced tube amps might eschew the B-52 Stealth's board-mounted pots and tube sockets, but the overall construction is so solid that the chance of internal damage over time seems remote.
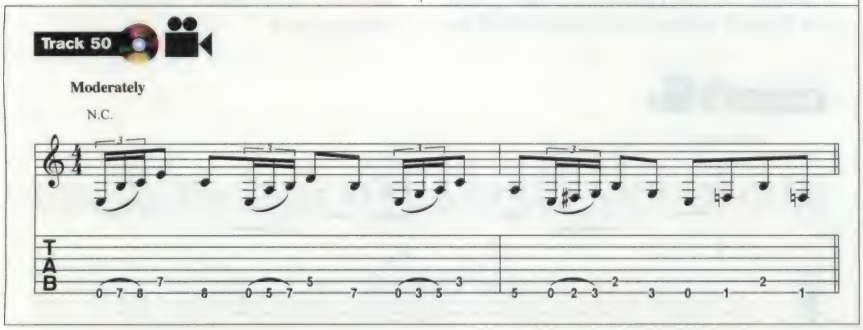
> "The B-52 is a modern-voiced, high-gain beast."

TONE TO DIE FOR

The Clean channel is warm and round, with loads of headroom, and thus its response is ideal for single-coil pickups. That said, the amp remains unclouded when pushing humbuckers. As the Clean channel's volume approaches the 12:00 mark, a hint of Brit-like grit emerges in the high midrange. The reverb sounds excellent at low volume but begins to get a little bumpy as you crank the amp.

The Overdrive channel immediately announces itself as a modern-voiced, high-gain beast, generating the thick bottom and hot highs typical of modern metal. The tone controls of both the Clean and Overdrive channels are similarly voiced: the Bass works evenly through its entire sweep, the Midrange adds subtle warmth, and the Treble becomes extremely active in its final quarter-turn of rotation. (Interestingly, turning all three tone controls fully counterclockwise turns off the sound.) A rear-mounted knob for Rectifier/Class chooses between solid-state (the tightest response), Tube AB1 (middle ground), and Tube A (the loosest, roundest response). With two Gain controls available by footswitch, the B-52 Stealth functions as a virtual three-channel amp. Gain 2 has an additional Contour control that dips the midrange frequencies for an even more exaggerated tonal contour.

The LG-412V cabinet that came with our review model was a brilliant match. Loaded with B-52-branded speakers boasting massive magnets, the rear-ported cabinet felt tight and punchy when dealing with Tool-flavored riffs like the one shown here. The cab's slightly dark tonal coloration may have added to the Clean channel's smoky character, but it seemed a perfect match for the hot 'n' bothered highs of the Overdrive settings. The B-52 Stealth is indeed a powerful and smartly designed unit, worthy of comparison with the finest tube amps.

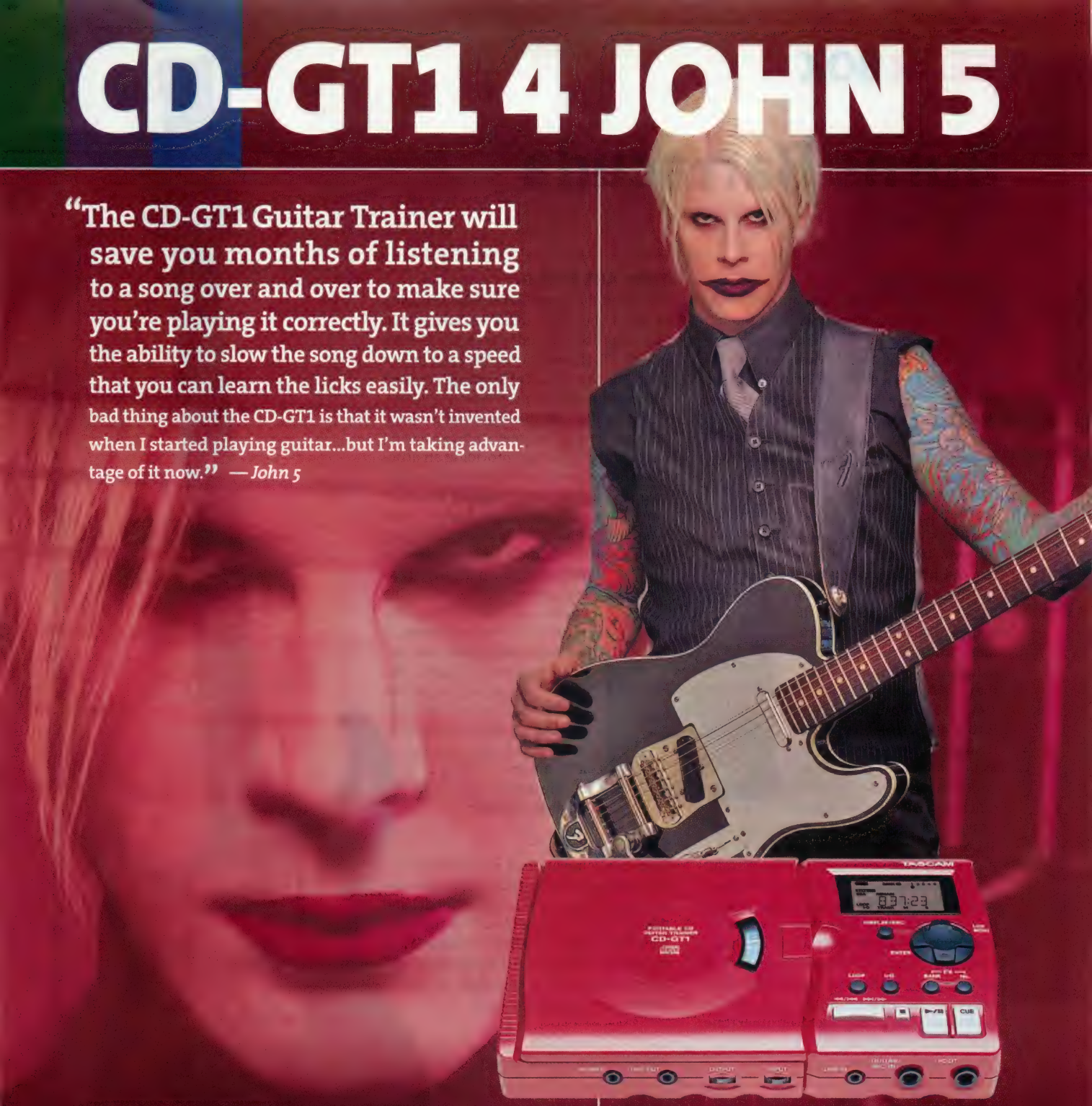


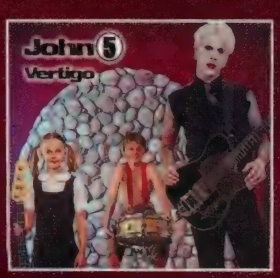
CONTACT B-52, 800-344-4384, *b52pro.com*

GEAR BOX FEATURES **POWER** 100 watts via four 6L6 tubes **FRONT PANEL** Headphones/Line out, Master Volume, Master Reverb; Clean and Overdrive channels with Volume, Bass, Middle, and Treble; Overdrive channel also has Gain 1, Gain 2, and Gain 2 Contour controls **BACK PANEL** Adjustable Line Out; adjustable Effects Send and Return; Gain/Channel and Reverb footswitch jacks; speaker impedance switch; 4, 8, and 16-ohm speaker outputs; three-setting rectifier switch **SPEAKER CABINET** LG-412V 4×12 with B-52–branded speakers **PRICE** ST-100A head, $1299.99; LG-412V cabinet, $649.99

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John 5 photos: Maryanne Bilham

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Burns Barracuda

Big Fish

By Michael Ross

In the past few years, low-tuned guitars have been associated with nü metal's Rectifier-driven rumbles, but baritone guitars—normally tuned down to A–D–G–C–E–A—have been around for quite a while, originally connected with country twang. The Burns Barracuda baritone guitar, however, seeks to span genres, as it fits in between the traditional six-string guitar and the bass.

TOOTHSOME

The Barracuda's nasty horns, semi-scrolled headstock, and pearloid pickguard and binding combine for an appearance that is attractive but hard to categorize—and that, I suppose, is the point. It's 30" scale and string-thru-body setup help give the instrument proper string tension for either an A to A tuning (using the provided strings: .024, .034, .044, .056, .072, and .090) or an E to E six-string bass setup (using heavier strings). Our model sported a translucent dark blue alder body, the significant bulk of which helped offset the long, weighty neck. Three Burns Tri-Sonic pickups are coupled with the Burns Enhanced Pickup Selection System, which is essentially a five-position switch with a push-pull pot for the bridge pickup tone control. Pulling the pot out engages the neck pickup regardless of the switch's position. This allows for the twang-essential combination of the neck and bridge pickups, as well as for the full-frequency setting of all three pickups together. The other tone control handles treble roll-off for the middle and neck pickups.

> "Even before plugging in the Barracuda, a pluck of its strings revealed the deep-throated ring of a piano."

THEY ARE BITING
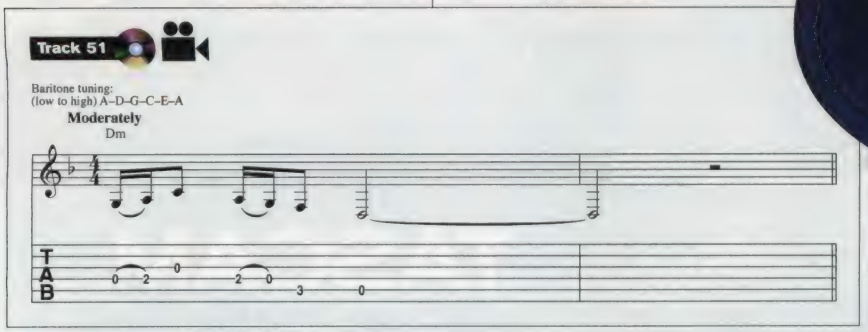
We tested the Burns Barracuda through a Fender Cyber Twin and a Vox Valvetronix, and recorded the audio example directly into Pro Tools via Amplitube. Even before plugging it in, a pluck of its strings revealed a deep-throated ring redolent of a piano. With amplification, the single-coil Tri-Sonic pickups showed their teeth through the full range of their settings, providing an articulation that permitted complex chords to come through loud and—equally as important—clear. Not surprisingly, the Barracuda was right at home with the bluesy lick below, tricked out with tremolo and played over a techno-swamp groove. Less expected was the fun of playing chords and open-string riffs, for which the rich overtones of the low-tuned instrument resonated together. Minimal distortion goes a long way on this baby, too, thanks to its low tuning. A little crunch brought out still more exotic overtones, with each pickup setting retaining its original character.

SHARP

Burns is a company long associated more with twang than with metal, but with innovations like their new Scorpion model and this extremely versatile baritone, the company is starting to straddle other camps. More than a one-trick pony, the Barracuda offers a range of uses wide enough to be welcome in any axeman's arsenal.

CONTACT Burns USA
866-677-0056, *burnsusa.com*





GEAR BOX FEATURES **NECK** 30" scale, 23-fret figured rosewood or maple fingerboard **PICKUPS** Three Burns Tri-Sonic **CONTROLS** 5-way pickup selector with push/pull control on tone knob for additional pickup combinations **FINISHES** Transparent Red, Transparent Blue **PRICE** $949

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Daisy Rock Rock Candy

Uni-Sexy

By Michael Ross

Yeah, yeah, I know what you're thinking: "Daisy Rock guitars are for girls!" And indeed, the company's original mission was to offer instruments that would attract young distaff players into the wonderful world of guitar. But from the moment Norah Jones' guitarist Adam Levy appeared on "Saturday Night Live" playing a really cool f-holed Daisy Rock guitar, all bets were off.

> "The Daisy Rock offers character-filled tone as spicy as crystallized ginger."

THINK PINK

The Rock Candy model offers the classic carved single-cutaway look, plus twin humbucking pickups. Daisy Rock dresses up the solid mahogany body and maple headstock with a cheesy-chic Champagne Sparkle finish, and the rosewood fingerboard with pearloid star inlays—a combo that will grab attention on any stage, anywhere in the world. If a look like this can be considered tasteful, the Daisy Rock succeeds.

The lightweight thinline body and the shallow neck will appeal equally to both male and female players. But as svelte as the neck is, it's wide enough that it doesn't cramp full-sized masculine digits. The medium-sized frets are nicely finished, and the satin-sealed rock-maple neck facilitates smooth position shifts. The bolt-on construction helps keep the cost down, but overall the Rock Candy feels nice and tight.

HARD CANDY
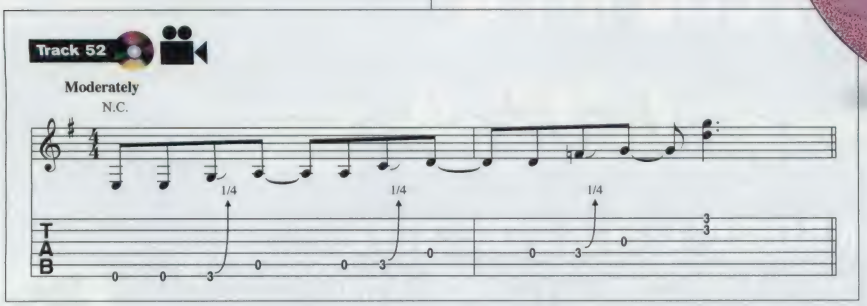
The instrument's simple wiring system includes a three-way toggle, as well as master volume and tone controls. The tone pot is push-pull; pulling it out splits both pickups. Recording the country-rock riff below directly through Amplitube software set for medium crunch through a 2×12 British cabinet emulation, the guitar's Duncan Designed pickups revealed an almost single-coil–like clarity of tone—even without actually splitting the coils. The maple neck, thin body, and light strings (.009s) contributed to this sound, so if you play with heavier strings and more gain, or are feeling the funk, the coil-cutting feature could come in handy. As is, the Daisy Rock offered character-filled tone as spicy as crystallized ginger. Live, through a Vox Valvetronix AD30VT set for considerable gain, there was nothing dainty about the way the guitar rocked out; both the neck and bridge pickups offered plenty of—pardon the expression—balls. Played cleanly through the same amp, the Rock Candy's tone could easily be described as, well, sweet.

SWEEEEET

Some of Daisy Rock's other models might still appeal mainly to female pickers (heart-shaped bodies, anyone?), but in this era of androgynous bands like the Darkness, Champagne Sparkle seems an option for all genders. The Rock Candy is a solid guitar for a wide range of musical styles. Still, its hint of twang might make it the perfect axe for that gig with the Dixie Chicks.

CONTACT Daisy Rock, 800-660-6621, *daisyrock.com*





GEAR BOX FEATURES **BODY** Mahogony with glitter contour top and black binding **NECK** Bolt-on rock maple w/ rosewood fingerboard, 22 medium frets, 24-3/4" scale, star inlays **HARDWARE** Chrome, Tune-O-Matic bridge w/ stop tailpiece, Grover tuners **ELECTRONICS** Duncan Designed humbucking pickups, master volume, master tone (push/pull pot), three-way selector switch **FINISHES** Atomic Pink, Champagne Sparkle **PRICE** $499

WEAPONS

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Krank Combo

Klassy Killer



By Michael Ross

When electronics guru Tony "Krank" Dow went shopping for amps for his personal use, he couldn't find anything to his liking in his price range—so he just picked one, and then modified it. In 2003, after some time doing likewise for other budget-minded musicians, he and Jody Dankberg teamed up to form Krank amplifiers, which offers high-end tone to low-end wallets.

KONTROLS

The Krank Combo contains the same electronics as Krank's Revolution head but in a portable, 2×12 combo. With its chrome grill and aluminum knobs, the combo version sports a cool industrial attitude, appearing ready for action but not looking to influence musical direction—no skull and crossbones, no flames, no retro appointments. The Krank Kleen channel comes with Bass, Mid, Treble, and Master Volume controls. The Krank (overdrive) channel provides Gain, Master 1, Master 2, Treble, Mid, and Bass controls as well as a Sweep knob and a Presence control. The rear panel reveals 16-, 8-, and two 4-ohm speaker outputs, with the 8-ohm output connected to twin custom Eminence speakers. Effects Send and Return jacks plus a Footswitch Out round out the rear.

> "The Krank combo easily passes the foolproof test that filters out all but the very best tube amps."

KWALITY
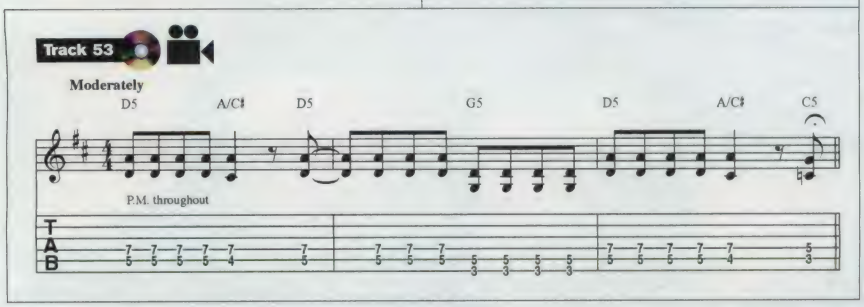
The first thing I noticed upon plugging in a PRS SE Soapbar model is that the Krank Kleen channel serves up plenty of headroom; you'd be surprised how many amps claiming to be 100 watts start to break up like crumb cake in the face of a P-90 pickup's powerful midrange. The Krank handled the low-end riff below with no distortion, producing only the warm, rich "give" of a quality tube amp. When it came to crunch, the high-gain voicing of the Krank channel tended toward modern metal rather than toward the vintage '60s variety. (For those desiring a softer crunch, the Krank folks recommend substituting a 12AT7 preamp tube for the 12AX7 in the Krank channel's drive stage). The twin Masters allow you to set your drive at two different volumes without affecting the amount of gain. The Sweep control contours the midrange to your taste, but regardless of the gain or sweep settings, the drive never showed any hint of a buzz, adding instead a distinctive fullness to complement its edgey, metal mien. This may be due in part to the solid wood cabinet, which, as it enhances the resonant low end, is well worth its added heft.

Interestingly, at no time did I desire a reverb knob. (The Krank doesn't have one). Perhaps this is because the Krank combo easily passes the foolproof test that filters out all but the very best tube amps: Both its clean and dirty tones offer richness and depth, adding air around the note without the use of any artificial ambience.

KOOL

The Krank krew has burst upon the scene with an amplifier that exhibits all the quality of units costing considerably more. Granted, $1,800 is nothing to sneeze at, but when compared to the $3,000-and-up you'll spend elsewhere on a similar amp, the Krank combo is an incredible bargain. Working musicians and hobbyists alike should check it out. Heck, we enjoyed kranking it up so much, we pinned our "1 Award" on it.

CONTACT Krank Amps, 888-KRANKIT, *krankamps.com*



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*Some guitarists are beyond redemption.

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Cakewalk Guitar Tracks Pro 3

Not Your Father's Guitar Software

By Rusty Cutchin

Cakewalk, the maker of Sonar, a top music production software package for PC, also makes several entry-level programs for musicians who don't need the whole studio shebang to start recording. Guitar Tracks Pro is one of these. The program is aimed at the player who wants to build a song track by track with some guitar-oriented production help but doesn't need all the bells and whistles that come with full-fledged digital sequencing software.

Updated software means new features, of course, and Cakewalk's latest release, Guitar Tracks Pro 3 (GTP3), has a range of aids and options as extensive as that of some "pro-level" digital audio workstations, if not their extensive MIDI capabilities. What makes it a good buy for guitarists is its smart selection of effects, spearheaded by IK Multimedia's AmpliTube plug-in. Although it's a lite version of the plug-in, it is an enormous help in quickly building tracks of sonically rich guitar parts, which you can layer onto one of the drum tracks or loops that the software allows you to access via its Loop Browser.
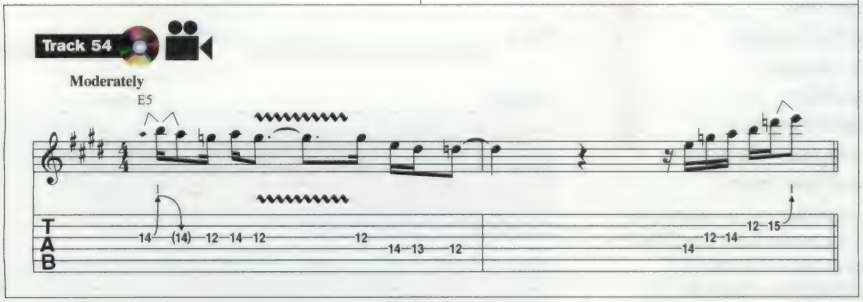


GUITAR STUDIO

Guitar Tracks Pro 3 provides many tools common to digital audio workstations. Tracks are recorded and modified in an Edit window, and then combined in a Mix window. The program offers 32 tracks and can handle up to 24-bit, 96 kHz audio. GTP3 can also export finished mixes in several formats, including WAV, WMA, or Real Audio. The included MP3 encoder, however, is good only for a seven-day trial period, after which you must purchase a permanent version.

One big advantage of GTP3 is its on-screen organization. The program's Control Bar neatly arranges transport controls and buttons for important functions such as song display, locators, and view modes. The Navigation Bar, which can be toggled on or off, displays an overview of the tracks and their position in the project. You can also use the Navigation Bar to position the cursor and magnify tracks in the Edit view, or to switch between Edit and Mix view.

Although MIDI features are mostly missing, the program can work with control surfaces such as the Tascam US-428. In addition, the GTP3 can access a DX or VST instrument (Dxi, VSTi) on an audio track so that their audio inputs and synth filters can be fed from existing tracks—but you won't be able to play them from a keyboard.

According to Cakewalk, GTP3 can work with guitar processors that have a MIDI out, such as DigiTech's RP and GNX models. This ability allows you to use your feet to both operate the GTP3's transport controls and punch in and out while playing.



EDIT VIEW

In Edit view, GTP3 lists tracks on the left side of the screen, and places their waveforms on the right. You can arrange, split, cut, and paste sections of these tracks; draw automation envelopes; and zoom in or out for precise editing. Snap-to-Grid options keep data in place but can be disabled for more detailed editing, while Extensive metering options give you plenty of clues as to what your signal is doing.

CONTINUED ON PAGE 145

GEAR BOX **FEATURES** BASICS 32 audio tracks, 32 inputs/outputs, 32x8 internal mixing console FX Up to 32 simultaneously AUTOMATION Mix parameters and effects IMPORT/EXPORT Smart Loops Acid loop library (included); WAV, MP3, and WMA files PRICE $209

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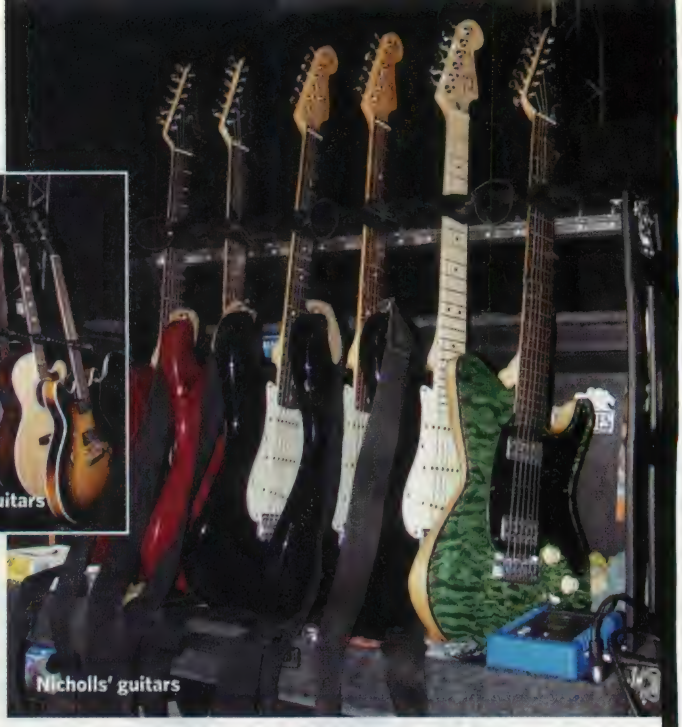


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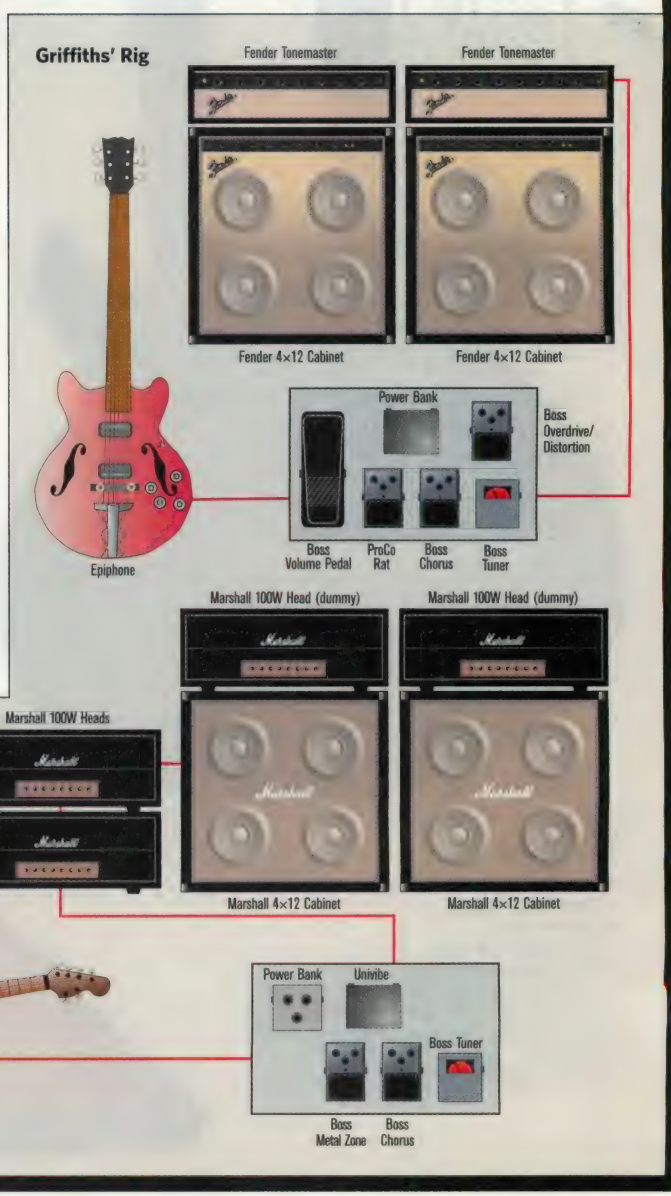




By Michael Ross

The recent resurrection of "rock" has seen Australian spaz-rockers the Vines rise like ivy up the charts. Eighteen months of touring reaped sales of 1.5 million for their 2002 debut, *Highly Evolved*. The two-guitar attack of Craig Nicholls and Ryan Griffiths—which recalls the classic dual-axe formations of the Stones, the Beatles, and the Kinks without sounding slavish—continues to wind the joyous sound of strings, wood, and tubes around Nicholls' alternately barking and harmonious vocals on the band's latest disc, *Winning Days*.

The band's guitars of choice include a Guild D-55 acoustic, D-40 acoustic, and Starfire; an Epiphone semi-hollow; two Fender Stratosonics and three Stratocasters (one with Kinman single-coil pickups); and an unusual Spalt guitar. Griffiths connects to a pedalboard containing a Boss volume pedal; a Power Bank power supply; Boss Distortion-Overdrive, DE-2 Chorus Ensemble, and TU-2 tuner pedals; and a ProCo Rat Distortion. Nicholls' board employs a Power Bank; Boss Metal Zone, CE-3 Chorus, and TU-2 tuner pedals; and a Dunlop Univibe. For amplification, Nicholls prefers two Marshall 100W heads and two Marshall 4×12 cabs with Celestion speakers. (The heads onstage are dummies; the real ones are in a rack behind the speaker cabinets.) Griffiths fires up Fender Tone Master heads and prefers Fender 4×12 cabs. An offstage rack contains a Line 6 POD Pro, a Furman PL-Plus power conditioner, a Korg DT-1 Tuner, and a Toneworks Tuner.



PHOTOGRAPHY: RICK GOULD; ILLUSTRATION: LEVIN PFEUFER

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JOHNNY HILAND

TELE-KINETIC

Steel-Guitar Bends, Countrified Tapping, Triple-Picking, and Western Swing

BY ADAM PERLMUTTER PHOTOGRAPHY BY THOMAS PETILLO

"Johnny Hiland is the best string-bender in the business," the guitarist's manager, Mac Wilson, boasted recently. The best string-bender in the business? At first, we were skeptical. But after bloodying our fingers trying to play through these examples, we had to concede that Hiland, a self-described "hybrid chicken-pickin' country-rock player," has got some killer moves. We challenge y'all to make it through this lesson with your fingers intact.

What are some of the first things you learned on guitar? I started out with the traditional flatpicking style—bluegrass licks with lots of pickin' and slidin' [**Fig. 1**]. And you can still hear that influence in my playing. It's all over my new record [*Johnny Hiland*, Favored Nations].

For a country-based player, you do lots of tapping. Growing up in the '80s, were you into rock as well? Yes, sir. I first got into the rock stuff by watching a lot of VH1 and listening to Eddie Van Halen. So basically, learning some finger-tapping stuff is what got me lovin' the rock vein [**Fig. 2**].

Do you use tapping in a country context? Being a hybrid chicken-pickin' country-rock Tele player, I sure do. For example, I'll take something like I just played, but I'll use an A Mixolydian sound—that's A–B–C♯–D–E–F♯–G—to give the tap more of a country flavor [**Fig. 3**].



How'd you become such a badass string-bender? I used to practice bending strings for hours on end. I was about 13 years old and getting into players like Albert Lee. But some of the earliest stuff I did was pretty simple. For example, I'd just take a basic Asus2 chord, and, using my 3rd finger, I'd bend the 3rd-string B [towards the floor] to a C♯, making an A chord [**Fig. 4**]. I'd do that over and over, until I could play the bend in perfect tune, without even thinking about it.

That sounds so smooth. Any bending secrets? Well, whenever possible, you should use more than one finger to bend; that gives you more control. Like, in the example I just played, I used my 2nd finger to reinforce my 3rd finger during the G-string bend. But, of course, it's all about using your ear; you have to listen carefully to hear if a bend is in tune, and when you're first learning the technique it might even help to check your intonation with an electronic tuner.



How about some trickier bends? In this example, the last two bends are tough, as they use contrary motion [**Fig. 5**]. With my ring finger on the 4th string's 7th fret, I bend towards the ceiling, yanking the A note up to B♭. Then—here's where it gets tricky—keeping that B♭ held, I use my 1st finger to bend the 3rd string's 5th-fret C in the opposite direction, towards the floor, hitting a D note. You really have to build up a lot of strength in order to bend the G string with your 1st finger, but it's worth it, since that's the best way to get a cool, pedal-steel sound out of a Tele.

That's awesome. How about another one? Well, this one's a killer because you have to use your 2nd finger to bend the G string; and you can't reinforce the bend, because your 1st and 3rd fingers need to stay on the G and C♯ notes to get the A7 sound [**Fig. 6**]. The key is to bend accurately from E to F♯ while making sure that your 1st and 3rd fingers don't move, so that everything sounds in tune. Also, to keep things clean when bending the 3rd string, you have to mute the 4th and 5th strings. Things are pretty much the same in the second bar, except your 4th finger will be on the 1st string's 10th-fret D, making an A7sus4 sound.

You're on a roll. One more? You got it. Here's one of my favorites, in A [**Fig. 7**]. I'm using behind-the-nut bends for this lick. To bend behind the nut, I push a string down towards the headstock, usually with my [fret-hand's] 1st and 2nd fingers together. Behind-the-nut bends also work well in the keys of E and G. Anyway, in this example, the D-string move is most challenging, as it calls for a pre-bend behind the nut. And the last bend is that tough 1st-finger G-string bend that I mentioned. If you wanna learn this one, I'd suggest working on the behind-the-nut bends—taking the time to get them to sound clean and in tune—before putting it all together.

How would you sum up your chicken picking style? My chicken-pickin' style is made up of several different elements, the first, of course, being the steel-guitar bends I just demonstrated. In this style, licks using open strings also come into play. For example, here's the G major scale, with both fretted notes and open strings [**Fig. 8A**]. Early on, I sat and played that scale over and over again, till I learned it very well. The hardest part is the first half, which is up the fretboard a little ways, so y'all might want to work on the first bar before tackling the whole thing. Once you've learned this particular exercise, you'll be ready for

Fig. 1 Track 56
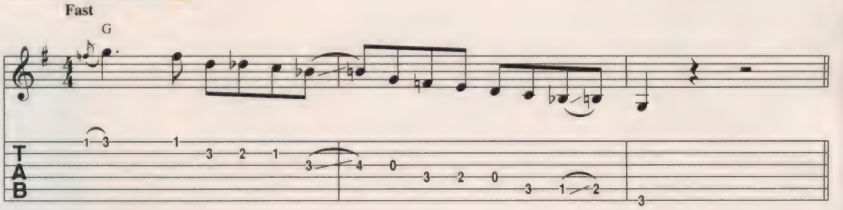


Fig. 2 Track 57

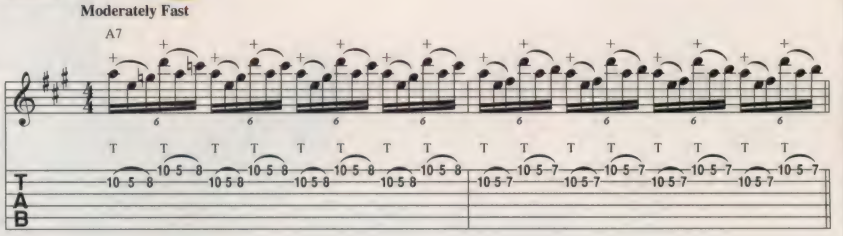


Fig. 3 Track 58
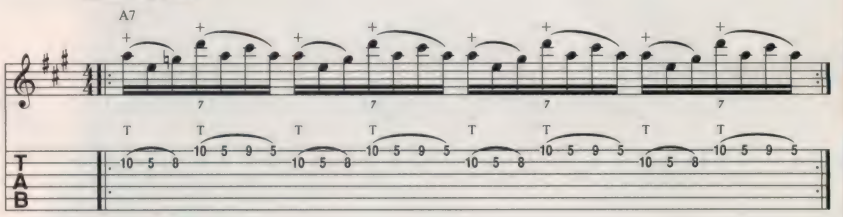


Fig. 4 Track 59

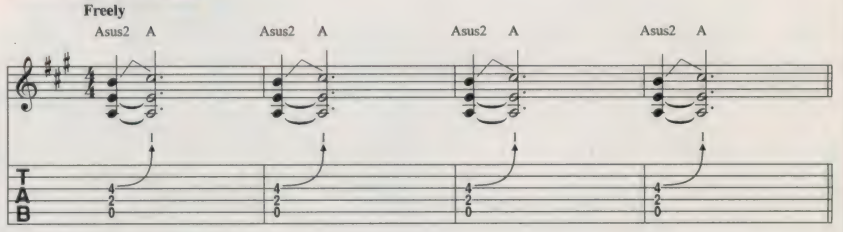


Fig. 5 Track 60

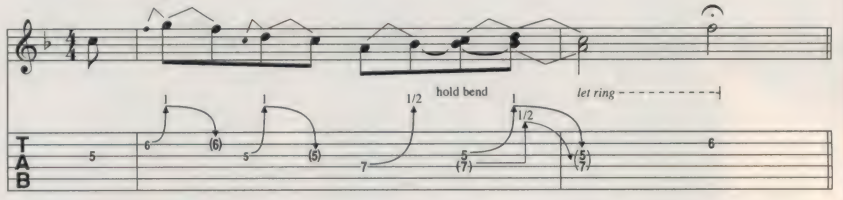


Fig. 6 Track 61

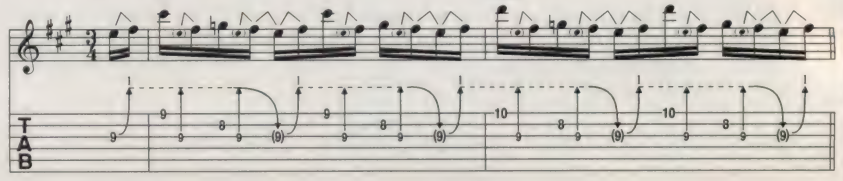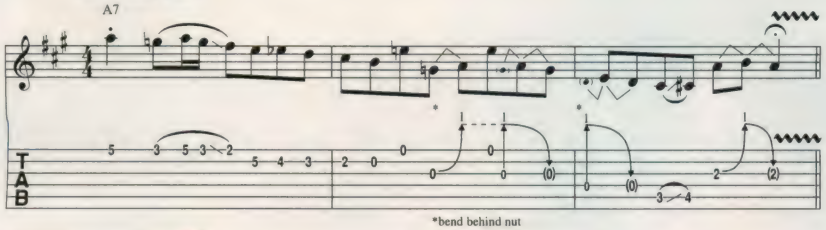


Fig. 7 Track 62

Moderately Fast

A7



*bend behind nut

Fig. 8A Track 63

Fast

G
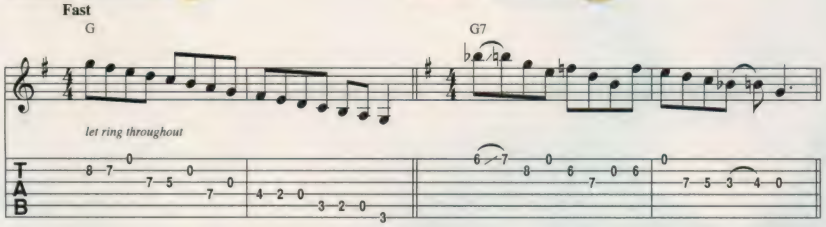


Fig. 8B Track 64

G7

Fig. 9 Track 65

Fast

D
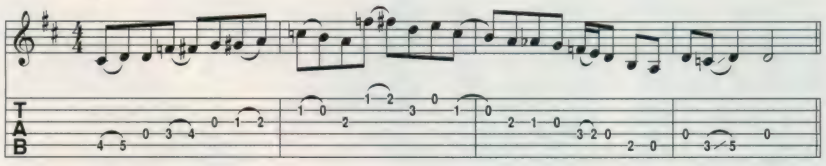


Fig. 10 Track 66

Fast

G7
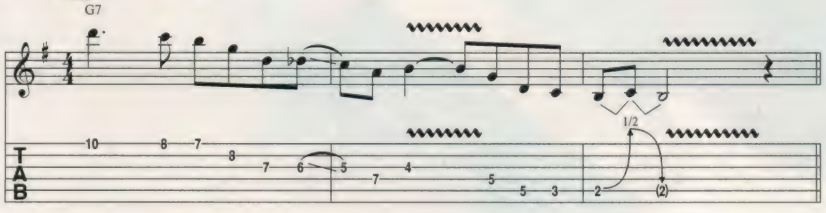


Fig. 11 Track 67

Fast

A

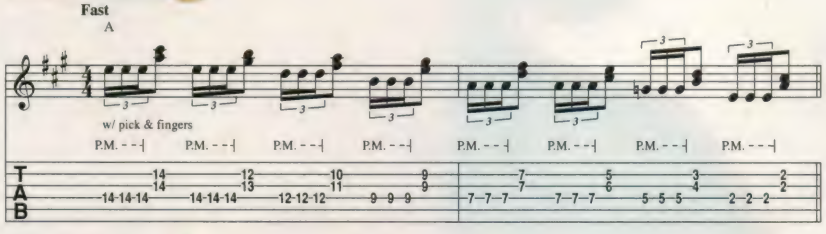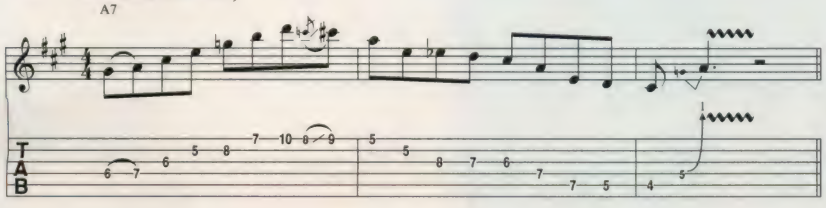


Fig. 12 Track 68

Moderately ($\♫ = \♪^3\♪$)

A7





all kinds of cool open-string licks. Like, here's an example, also in G, that incorporates the ♭3 [B♭] and ♭7 [F] to get a bluesy sound [**Fig. 8B**]. And here's another, in D [**Fig. 9**]. But the style also involves a lot of fast closed-position scales—mostly pentatonic and Mixolydian, with chromatics thrown in [**Fig. 10**].

Danny Gatton is my biggest guitar hero, and he did lots of triple-picking, which is also a big component of my style. Here, for example, I use my pick to play the 16th-note triplets on string 4, ghosting those notes by palm-muting them; I use acrylic fingernails on my middle and ring fingers to bring out the double stops on strings 2 and 3 [**Fig. 11**].

Swing-jazz is also a huge part of my style. I learned a lot from Jimmy Bryant; he had so many cool licks with ♭5ths. And lately, I've been delving more fully into the format, checking out some modern players—I've become a huge fan of Jimmy Bruno. With him and Danny Gatton as influences, my jazz cup has done run-neth over, my friend. I'm not a huge bebop player yet, but I certainly like to swing a time or two. Here's a lick in A that shows how I incorporate a pedal-steel bend in a jazz line [**Fig. 12**]. I don't care what the context is, I'm not afraid to bend any note to get a steel tone. That's my main focus as a guitar player—using different styles of music to create a hybrid sound.

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BREAKTHROUGH ARTIST

THE KILLERS

Believe it or not, there was more to '80s guitar playing than finger tapping, string skipping, and sweep picking. Not that we liked any of it. But now axeman Dave Keuning has given us a newfound appreciation for the atmospheric sounds of U2, the Cure, and the Smiths. Meet the nü wave.

BY MICHAEL MUELLER
PHOTOGRAPHY BY NEIL ZLOZOWER

Their name may have you thinking "punk" or "Iron Maiden tribute band," but their new-wave glam-dance sound will have you spinning right 'round, baby, right 'round, craving the days of parachute pants, neon, and big hair. Just don't call them synth pop.

"When people say, 'Oh, you're synth pop,' it's like, 'No, we're not,'" asserts Dave Keuning, guitarist for the Killers, the surest bet to come out of Sin City since Andre Agassi. "There are plenty of songs on our record that don't have keyboards. But that seems to be a big part of the connection for critics: 'Oh, there's keyboards? Eighties.' I mean, *think* a little more."

As the Killers' infectious first single "Somebody Told Me" scorches the charts like the sun does Las Vegas' desert landscape, more and more people will be forced to do just that—think a little more. Think, that is, that perhaps the '80s wasn't merely a cultural wasteland, as neo-hipsters and the music pseudo-intelligentsia love to posit. Think that with the recent resurgence of '80s guitar-rock bands like Tesla and Van Halen, as well as the overwhelming popularity of new groups like the Darkness (who take more than a few cues from that decadent decade), the timing couldn't be better for Keuning and the Killers to bring the new-wave rock of yesteryear to bear on the 21st century.

"We're not ashamed to be compared to the '80s, because a lot of our favorite bands are from that era," says Keuning, citing U2, Psychedelic Furs, New Order, and the Cure. "But

THE KILLERS

we're not part of some temporary fad of '80s retro. We hope to be around for a long time."

And indeed the band's Island Records debut, *Hot Fuss*, is, well, all killer and no filler. Hooks abound, from the Smiths-meets-Rush bass stabs of "Jenny Was a Friend of Mine" that open the album to singer Brandon Flowers' pleading wail in the huge chorus of the band's first U.K. single "Mr. Brightside" to the driving, flanged guitar textures of "Somebody Told Me" to the spate of tasty synth fills. Add to that the heart-pumping dance-rock grooves laid down by bassist Mark Stoermer and drummer Ronnie Vannucci, and you've got a party on a CD—just add strobe lights.

The Killers' story, by industry standards, is a rather short one. Keuning arrived in Vegas by way of Iowa four years ago. After about a year and a half, the guitarist decided it was time to get in gear and meet some local musicians. "I put out one of those ads," says Keuning. "'Guitarist looking to form or join band. Influences: Oasis, U2, the Cure, Radiohead, Smashing Pumpkins'—stuff like that. It just so happened Brandon was looking for a guitar player, and he really liked Oasis. That was our connection."

After a year of working with bassists and drummers who, according to Keuning, "weren't very good," the duo hooked up with Stoermer and Vannucci. Together, they've compiled one hell of a resume of day jobs. Keuning was working as a sales assistant at Banana Republic, where he's rumored to have had the occasional tryst in the ladies' dressing room. Vocalist Flowers saw the real Vegas as a bellhop at the Gold Coast Hotel, turning away advances from an endless stream of MILFs. Stoermer worked as a courier, transporting blood and urine samples as well as the occasional body part for transplant. And Vannucci had perhaps the most "Vegas" job of them all, working as a photographer at a wedding chapel.

But that's all behind the Killers now, as the quartet has already parlayed its local success into international hype, recently spending as much time in the U.K. as in the States. "We seem to be going there a lot," says Keuning. "We love it over there. They're way more receptive to new music, and we just happen to like a lot of bands from England, so we just kind of meld with each other."

As a guitarist, Keuning owes much to Jimi Hendrix, Billy Corgan, Bernard Sumner of New Order, and his favorite, the Edge of U2, yet his composite sound is not clone-like but, rather, inviting and familiar. The same school of thought goes into Keuning's guitar tone, which is, again, an amalgam of '80s new wave–rock sounds. Still, his gear isn't exactly what you'd expect. "This record was done [mostly] with a Fender Hot Rod DeVille and an old Ibanez Destroyer," says Keuning. "I used a Fender Strat on three or four songs, a Gibson Les Paul on a couple. I just bought a Gibson ES-335 that only made it onto one track, but I'm starting to like it a lot."

For the atmospheric textures, Keuning employs an array of Boss pedals, including a chorus, an echo, a flanger, and an EQ pedal, which he uses as a boost. "I use all Boss pedals because they're all the same height," he says. "I don't like to step on all different types of pedals live—it's a pain in the butt."

> "Critics are always like, 'Oh, there's keyboards? Eighties.' I mean, *think* a little more."

That may not be exactly the best criterion for choosing your effects, but Keuning's already thinking ahead to the next record in terms of gear and guitar tones, hoping the Killers will have had enough success by then for him to upgrade his rig. "I want to buy more guitars. I'm really picky about my tone, and still want to improve it," Keuning acknowledges. "This album was really done with whatever I had, and I had almost no [production] help with the tone and sound. It was just 'bring your own stuff and go.' Hopefully, I'll have a little more money down the road, and access to more equipment."

Until then, Keuning and the Killers will continue to focus on the here and now, '80s-bashers be damned. "We're trying hard not to let it affect the way we do things," says Keuning. "I don't want us to stop what we're doing just because people keep making those statements. It's all come together so fast, and when you consider that some bands have been at it for 10 years, we're very fortunate." G1





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CELESTION

THE VOICE OF ROCK & ROLL





{Bridge Over Troubled Waters}

After seven years and 30 million albums sold, Creed has collapsed under its own weight. But it's just the beginning for Mark Tremonti, who, with the help of a few familiar faces, has built a stronger foundation for his new band, Alter Bridge.

BY MICHAEL MUELLER PHOTOGRAPHY BY DENNIS KLEIMAN

The drive through suburban Orlando, where the area's wealthiest and most famous—including Shaquille O'Neal and Justin Timberlake—call home, the steady stream of mansions really hammers home just how successful Creed was. The cab driver pulls into a gated community, and we wind our way down to the enormous Mediterranean-style mansion that is not only guitarist Mark Tremonti's new abode but also Alter Bridge central, where he, drummer Scott Phillips, bassist Brian Marshall, and singer Myles Kennedy are putting the finishing touches on their debut, *One Day Remains* (Wind-up).

I enter through an arched, churchlike doorway on the side of the house and walk down the hall and into the dream kitchen, where I'm greeted by the band's friends, family, and crewmembers, who are milling about, waiting for the pool guy to come and shock the algae-filled water.

The first person I meet is Kennedy, the wild card in Tremonti's new project. His razor-straight, shoulder-length blond locks and dazzling blue eyes are incredibly familiar, but I can't place him. Plus, I'm immediately distracted by screaming guitar lines emanating from the second floor, which soon come to a halt. A moment later, a vigorous and energized Tremonti walks around the corner, a huge smile on his face, and introduces himself. "It's been hectic moving into this new house," he says when I compliment him on the new digs. "While we were producing this new Alter Bridge record, people working on the house kept asking, 'What about this? What about that?' 'Where does this go?' But it's good; it's an exciting time. There have been times in the last couple of months that I've

never been happier. I just didn't realize how good life could be."

This sounds strange coming from the guitarist for arguably the world's biggest rock band during the past six years. But, as I'm about to find out, the day after this interview, Creed will officially announce its demise.

Yeah, Creed's over," says Tremonti, answering the inevitable question. "Scott Phillips and I talked to each other towards the end of Creed and agreed that we wouldn't go on in the music business unless we were having fun. And towards the end of Creed, things just got so political and heavy, it just took all the joy out of it."

Tremonti takes the high road and refuses to place the blame on any one person, but still, when we discuss how things went down, including perceived attempts by the media to knock the band down at every turn, you can sense a deep hurt. "I think the media probably just pissed us off a little bit, and I think that in some ways it helped us to want to make better records and prove people wrong," says the guitarist. "But towards the end of Creed, I saw some of the things in the media getting worse, and not because of them, but because of some of the actions that were actually happening in the band. And I knew that the more shows we canceled, and the more things reported in the press that came from our side, it would make all those other things in the press come true. And I didn't want to be any part of that."

The first signs of trouble in Creed came during the *Human Clay* tour in 2000, when bassist Brian Marshall was, as he puts it, unceremoniously dismissed. "Oh yeah, I went kicking and screaming," says the soft-spoken bassist, who seems less concerned than Tremonti with political correctness. "The reason for that was, basically, [Scott] Stapp and I didn't see eye to eye on the music. And it was at the point where it was unhealthy for both of us to even be on the same stage together, much less the same tour bus. It had gotten to the point where the pressure on the band from our issues was so great, it was better for the band if I left."

Tremonti, however, didn't see the beginning of the end until more recently. "On the *Weathered* tour, a lot of people started asking, 'What's wrong?'" he recalls. "Fans, especially the diehard ones in the front row, started to pick up on things—facial expressions, lack of interaction between certain band members, looks of being upset. It's hard to hide that when you're out there trying to keep something alive—and you're trying your hardest, but certain other people aren't."

With Creed's collapse in plain sight, Tremonti went into survival mode: rather than wait for the inevitable outcome, he hit the woodshed, writing the best songs of his life while practicing his six-string chops day and night, readying for any musical opportunity that might come his way. He didn't have to look far.

"Scott Phillips and I had always talked about staying together," says Tremonti, now sitting at a makeshift mix station in a minimally furnished spare bedroom. "We had to form a new group, with people who were all laid-back, easygoing, and loved music and wanted to do it above everything else. We decided to call Brian, because we know each other's styles and knew it would happen quickly. Plus, we're all good friends, and that's half the battle. The biggest question was: Who's gonna sing? I was stressed out for about a month while I searched the world for the best singer."

Myles Kennedy is the former singer, songwriter, and guitarist for the Mayfield Four, which opened for Creed on several dates of 1998's *My Own Prison* tour. "At first, I thought it was a joke," admits Kennedy, an accomplished axe-wielder himself, who had been ready to hang up his rock 'n' roll cleats in exchange for something more along the lines of Massive Attack meets All That. "I was shocked and flattered and honored. Knowing Mark's approach to songwriting—those big, soaring melodies—I thought I could bring something to the party."

"The great thing about having Myles in Alter Bridge is that he's really hungry," says Tremonti of his new battery mate. "I need somebody who's driven and wants to do music more than anything in the world, because I go to sleep and wake up thinking about music every day."

As does Kennedy. In fact, the frontman goes so far as to describe his and Tremonti's musical meshing as "the Reese's Peanutbutter Cup of rock 'n' roll." But despite all the positive vibes thus far, the band is fully aware that many fans will simply see Alter Bridge as Creed with a new singer. "It's apples and oranges,"



FROM LEFT: Brian Marshall, Myles Kennedy, Mark Tremonti, Scott Phillips



Kennedy retorts. "I think they chose a vocalist who represents the antithesis to Scott Stapp's vocal style."

"Not to slag anybody out there now, but it seems to me that a lot of singers nowadays have a decent voice, but they don't train it," adds Tremonti. "There are no real dedicated people who wake up, do their scales, take lessons, and eat right; and Myles is one of those guys. It's so great to work with somebody who's like that, because I'm from the same school of thought—you have to be, if you're gonna stay alive in this business. Everybody wants to do it. Anyone would trade out of selling stocks or being a lawyer to be in a band, having fun, and going out there and doing what they're passionate about. I'm not gonna let it be my fault that I get pulled out of this business."

It's hot. It's humid. It's summer in Orlando, so what else is new? Still, acclimated to this oppressive climate, Tremonti decides that the best place for me to hear a few tracks from *One Day Remains* is in his shiny black Hummer, which has been sitting in the sun all morning.

"'Open Your Eyes' is our first single," says Tremonti, inserting the disc into his CD player but making no move to turn on the AC. Immediately, Tremonti's now trademarked huge sound blasts through the H2's hi-fi system, and I'm impressed, particularly when Kennedy's tenor emerges from the cascading guitars of the main riff—and even more so when the shred-ridden solo touches off. The track has "Top 10 hit" stamped all over it, as does the equally huge-sounding "Down to My Last," which could very well be the band's second single. Additionally, Mark plays two scratch tracks—a 16th-note riff machine called "Metalingus" and the uptempo title track—which should more than satisfy the guitar-playing demographic of the band's fan base.

As we trade comments and opinions on the tunes at the top of our lungs, Tremonti reveals that he wanted "Down to My Last" to be the first single, but the band's label, Wind-up Records, thought it sounded too much like Creed. And there it is: the first official comparison of Alter Bridge to Creed, coming from the most unlikely source of all. But then, it's only the first of what is sure to be many and constant comparisons. After all, instrumentally speaking, Alter Bridge is Creed: Mark Tremonti on guitars, Scott Phillips on drums, and original Creed bassist Brian Marshall holding down the groove.

> **"Towards the end of Creed, things just got so political and heavy, it just took all the joy out of it."**

And yet it's so much more. Tremonti has high expectations for Alter Bridge, a project that, to keep the dream alive for Tremonti & Co., needs not only to survive on its own but also to exorcise the specter of Creed. "The last thing we wanted to do was replace Scott [Stapp] and play cover Creed songs," says Tremonti of the group he hopes to ride into the sunset of his career. "We'll never play a Creed song as long as we live, unless …"—he pauses, as if to be absolutely sure of what he's about to say—"no, we'll never do that; we'll only do Alter Bridge songs. I think when people hear it, they won't relate it as much to Creed—I think it'll stand completely on its own."

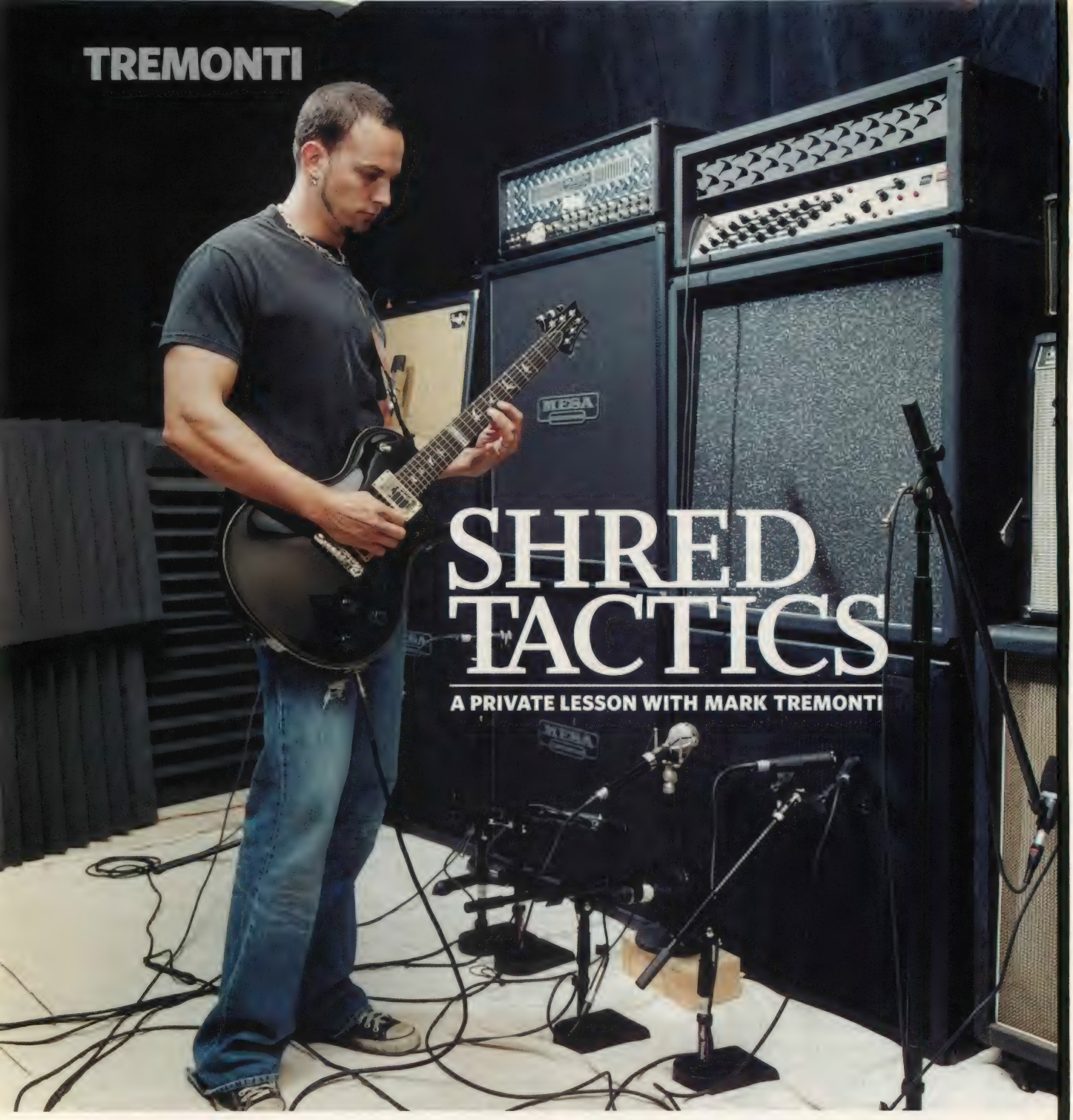
All too often in the music industry, a new band comes up with a promising record, but without the backing of the record label, the new music goes unnoticed, and would-be fans never hear it. Much to Mark's delight, he's had the full backing of Wind-up from the moment he decided to break up Creed and start anew with Alter Bridge. "When Creed broke up, we got a sense from the label like, 'You'll never be in another band as big as Creed, because that's a once-in-a-lifetime thing,'" says the guitarist, now back inside the air-conditioned comfort of what will be the play room for his future children. There are currently a few mattresses on the floor, a dining buffet, a PRS Tremonti guitar, and a practice amp. He continues: "But since we've sent our songs to Wind-up, well, I'm now hearing word that this could be bigger than Creed ever was, because this band is willing to work, and we've got twice as many songs. I think their main concern was who the singer was gonna be, and whether he'd be marketable."

He's marketable, all right. That nagging sense of "I know this guy from somewhere" I had earlier, it turns out, was justified. With a little prodding from a crewmember, he finally fesses up during our lunch break. "Have you seen the movie *Rock Star*?" asks Kennedy with a touch of resignation. "Do you remember the guy they pull out of the audience to sing at the end of the movie?" Bingo! And although we can't coerce a chorus of "Stand Up and Shout" from him, Kennedy placates our egging by striking his rock-star pose from the movie.

Besides a tremendous new singer with a SAG card, Alter Bridge has something else going for it that Creed didn't—a renewed and improved Mark Tremonti on the guitar. "I think I'm twice the musician I was in Creed, because to make the transition to another band, I knew I'd have to be at the top of my game," he says, warming up his fingers. "The guitar playing on this album is definitely head and shoulders above all the last three records. It's by far my personal best effort put forth on record so far."

One of the differences, guitarwise, between the Creed records and Alter Bridge's debut is that Tremonti has finally given his fans what they've wanted to hear for some time: guitar solos. Through relentless practice and lessons with longtime educator and onetime *Guitar One* writer Troy Stetina, Tremonti brought his already formidable but previously closeted chops to a level at which he was comfortable laying them down on record. And indeed, at times on *One Day Remains*, he outright shreds. "I think there are five solos on the new record," says Tremonti. "I didn't deliberately try to do that; I've just been trying to become a better player, and in doing so, it came out. The solo in the first single, 'Open Your Eyes' [see transcription, page 115], doesn't have much breathing room. It's just pure fast stuff all the way through because of its tempo and open D tuning, which takes you away from your traditional pentatonic patterns."

Tremonti isn't just trying to be "Paul Gilbert, version 2004," though. He's working hard to put the flood of melodies in his head to his fretboard as well. "I really want to get to the level of, say, a Neal Schon, where I can foresee a melody in my head and just go for it on the guitar," says Tremonti, who also is beginning to explore blues guitar in his practice time, pointing to his Tascam guitar trainer and the *Texas Flood* disc inside. "Stevie Ray Vaughan is my favorite guitar player, by far. I've gotten into playing his stuff, and when you learn one SRV song and learn it right, you can pull away so much from it. The biggest fault in my guitar playing is that I've got this gap between your basic pentatonic runs and super-fast, ripping leads. And the blues can help you connect those dots."



SHRED TACTICS

A PRIVATE LESSON WITH MARK TREMONTI

Fans of Mark Tremonti have long been waiting for him to break out as a player. And on *One Day Remains*, the guitarist, a songwriter first, shows off some of his newfound shred skills. In fact, Tremonti is obsessed with playing his guitar—he consumes practice books as fire does oxygen—and recently he's even opened up to taking guitar lessons. Says singer Myles Kennedy, "That's the way Mark is—we'll rehearse all day, go home for a bite to eat, and then he's in his room shredding until he goes to bed. He's addicted to guitar, and I think that's why he's achieved the things he has."

In this exclusive lesson, Tremonti reveals his inner shredder and imparts valuable advice for guitarists looking to make that next step.

You've been practicing! I try to practice at least five hours a day, and I log my hours. When you write down how much you're playing each day, and have a schedule, and know exactly what you're gonna play, you tend to play more. Growing up, I always thought that if I couldn't learn something myself, I didn't want to learn it from anybody else either, because I didn't think it was mine. But now that I'm older and wiser [*laughs*], I've surrounded myself with all the best guys I could find. I've learned that you get much more from playing with other people than from any books.

You began taking guitar lessons a while back. What did you learn? Yeah, I started taking lessons with Troy Stetina, who's written a ton of instructional books. He'll come down

here, and I'll give him producing ideas for his record, and he'll go over classical pieces with me. We just kinda help each other out. A lot of times, he'll go over some theory with me, and as soon as he gets to the third or fourth topic, I'm like, "Dude, stop—I've got to ingest this stuff first." He's a theory genius, and that's all still a big puzzle to me. But Troy's a great soundboard; I would play ideas, and he'd give me advice on them. Last time I was with him, I wrote a couple of the solos for the record.

Was it awkward, at your level, to approach someone for lessons? I'm still at a point where I learn a lot better when I'm by myself, but when I hit a wall, I like to ask questions, especially now that I have friends like Troy. There's also this guy named Bill Peck, who lives here in Orlando. The cool thing about Bill is that he's a legato, tapping, and whammy-bar master, and I've always been a right-hand, metal, speed-picking guy. So when we get together, he'll do legato runs, and I'll be like, "Wow, what's that?" And then he gets the picking stuff from me.

How did you develop your pick hand? Back in college, I used to rent videos of all the guitar players, and pretty much every guy had this kind of exercise [**Fig. 1**]. And I did the chromatic 1–2–3–4 thing up and down the neck. Playing along with the "horse gallop" rhythms of metal bands really helped, too.

What about your fret hand? For that, I'd do legato runs from the Ionian mode [**Fig. 2**].

Fig. 1

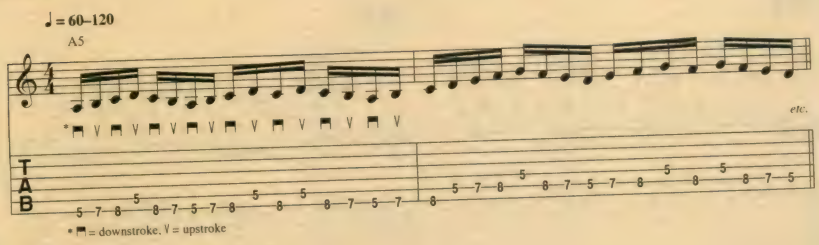


Fig. 2

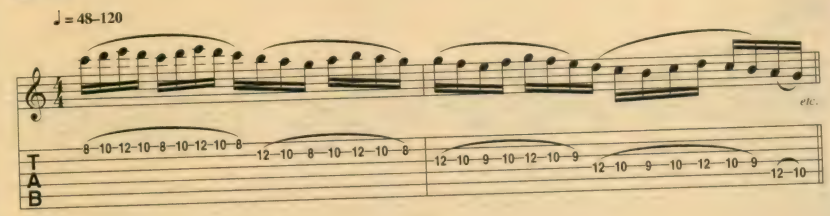


Fig. 3

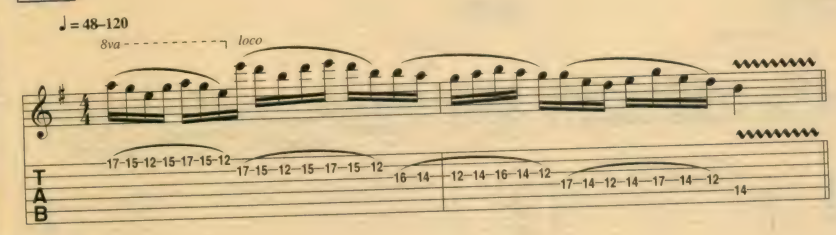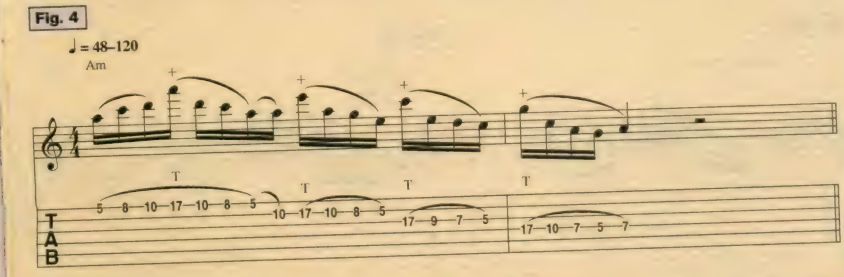


Fig. 4



What legato ideas did you get from Bill Peck? Things like these extended pentatonic boxes [**Fig. 3**], with three-notes-per string patterns. And he's such a great finger-tapper: he'll be doing legato runs on these pentatonic patterns and add an octave tapped on top [**Fig. 4**]. And I'm a horrible, horrible finger-tapper. I am—I'm the worst. I was like, "What's one thing I can do to become a better tapper?" And the best advice I got was to stay on one string and do that all day long [**Fig. 5**].

But switching strings is the tricky part, isn't it? Then I just go between two strings [**Fig. 6**]. But no matter what I'm working on, I like to pick out the trouble spots. That's one thing Troy taught me. Whenever I was bad at something, that's what I would work on all day long, until I got good at it. It's hard to do, but if you want to get better, you gotta do it. Like, picking between strings was a sticking point for me. So I worked on that exercise that John Petrucci did in [his video] *Rock Discipline* [**Fig. 7**]. It's pretty awesome; you should learn it.

Can you break down some of that legato stuff? I always had problems doing legato runs with my pinky and ring fingers, so I'd work on this pattern [**Fig. 8A**], and then do this [**Fig. 8B**] to make sure I was using every finger in a pattern. I'd do that for about 10 minutes, to warm up.

I heard you playing some arpeggios in an MP3 on your Web site. I usually use the C shape to warm up [**Fig. 9A**], and then I throw in a minor shape just to break it up [**Fig. 9B**]. I like to drill home certain shapes, and once I get good at it, I move on to the next one. There's one sweep pattern that is my holy grail. It's the hardest thing ever—the crushing arpeggio run in the Paul Gilbert video [*Intense Rock*]. My idea is that once I get that perfect, I'll be able to play anything.

That's good, because I heard that you're going to do something with Michael Angelo. I'm not playing with him, but he's sending me some tracks to record solos over.

Are you a little nervous? Not really. What can you do on one of his records except play as fast as you humanly can, you know? [*laughs*]

And still sound slow compared to him! Yeah, exactly!

What would you recommend for anyone who wants to improve? I always tried to jump into the deep end, which is why

I've got this big gap in my playing. I'd learn stuff from instructional tapes that was just blistering fast stuff, but it's hard to apply it when you don't learn it in the context of a solo; you just hear it as one piece. It's great to go into a guitar store and show off, but if you can't apply that stuff to your normal playing, what's the point?

I guess it's just finding something that you're really interested in and can understand at your current level of playing. There were a lot of times in my life where I felt like I wasn't getting any better, and that I didn't have any way of getting better, because I couldn't find anything I was interested in. And when I did find something, it was over my head at the time. Like, I'd love a Vai solo, learn part of it, and then get pissed because I couldn't pull off the tapping part. So I'd just get frustrated and quit. I think you need to get to a point where you've found your niche—found an artist that you really enjoy, know his style, and know where he'd go in a solo.

What gear are you using in Alter Bridge? I still use the PRS Tremonti model exclusively. Now I get them all with trems. I just had them make me a 24-fret trem version, but sometimes I get lost when I'm playing high up on the neck. It seems like a lot more than a two-fret difference when you're up there! And now I've got my own pickups, which are wound tighter than the regular ones.

I still use Mesa/Boogie Triple Recs. I think that's kind of my comfort blanket. I like to mix amp tones, like a producer would, so I use a Bogner Uberschall with the Boogie. Other than that, I've got a Diezel and a '68 Marshall Plexi, which I like to use on some of the more retro-rock songs. And I like to go completely straight except for my wah pedal. Although I just bought a Klon Centaur overdrive pedal to go with my '68 Plexi.

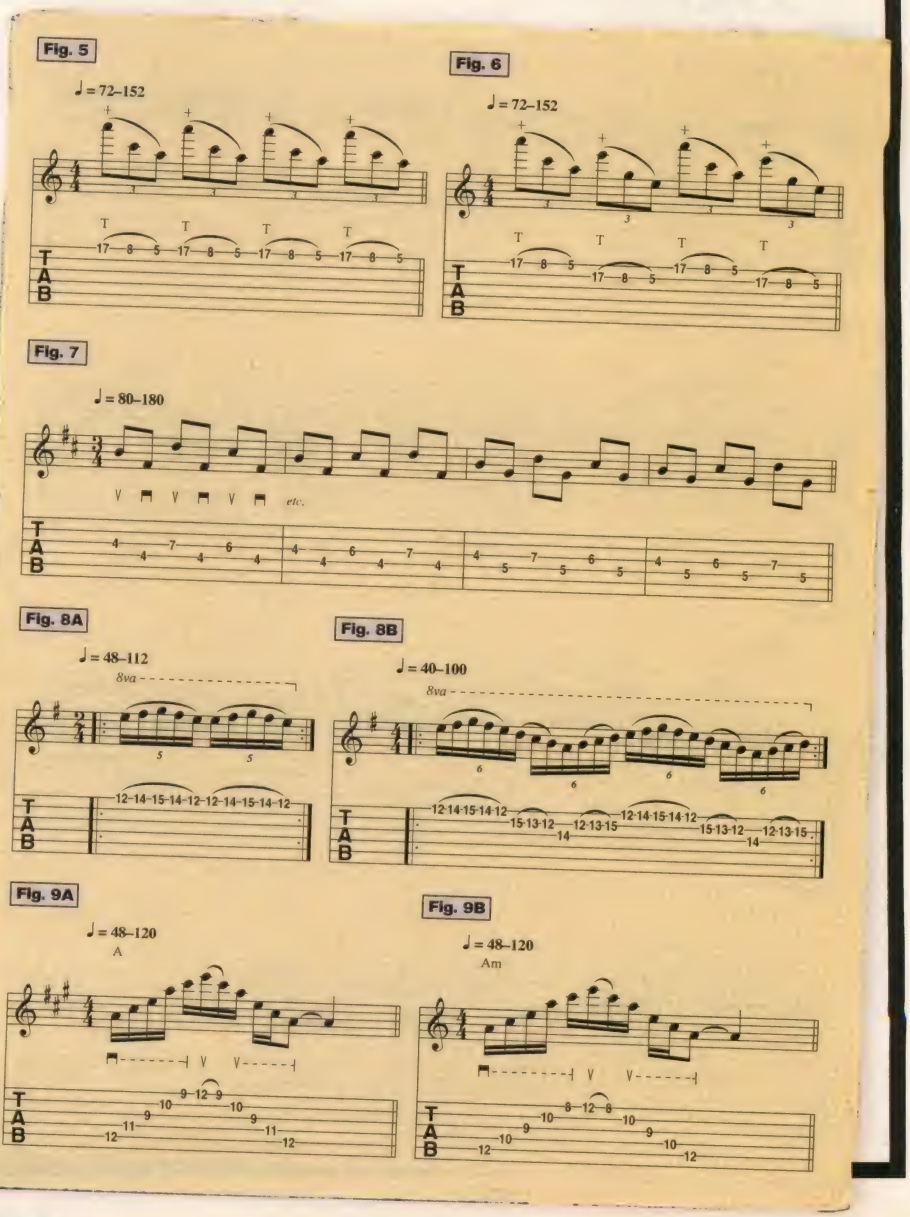
My clean sound is from '65 Fender Twin Reissues and a Fender Tone King. I use a [TC Electronic] G-Force for delay and reverb on my clean sounds. I don't like chorus at all; it doesn't sound organic to me.

What about acoustic guitars? I use Taylor guitars on tour and in the studio. But when I'm at home, I like to leave my acoustic laying around, and I don't feel comfortable doing that with an expensive Taylor. So Washburn came to one of our shows and laid out, like, six guitars; I picked one out, and it's awesome. I love it. It's the guitar I play every day. Plus, I can leave it on the couch, and I don't mind if it gets a scratch.

As the day winds down, Brian Marshall escorts me up-stairs to the studio. Black curtains cover the walls, and foam soundproofing is strategically installed on the ceiling. In one corner is Tremonti's arsenal of Paul Reed Smith guitars, next to it, Brian Marshall's array of Sadowsky basses. Mark, Myles, and producer Ben Grosse are engrossed in the tracking process, selecting vocal takes to create a composite track of a song that Mark says will probably not make the album but may find its way onto a soundtrack. "It's our *Meet the Fockers* song," he jokes.

I take a seat next to Mark's father, who today is celebrating his birthday. As we listen over and over again to five slightly different takes of Kennedy singing the line, "I'll find a way," Tremonti senior's fatherly instinct kicks in, and he offers up critiques of the various sections; Mark just smiles and nods, grateful for his support. In a few minutes, the session wraps. Mark and his wife are taking his father out for a birthday dinner, while the rest of us hang around for a smorgasbord of salmon, salad, and corn on the cob, among other culinary delights. But the work isn't done: After dinner with Dad, Tremonti will return to the studio to keep working on the album. This *is* a full-time job.

"I believe in hard work," says Tremonti, stating the obvious. "I believe that if you're driven, passionate, have a certain amount of talent for something, and are willing to work your ass off, nothing's gonna stop you from doing it. And there's nothing that means more to me—other than family—than to get this new band going and get my career stable. And to keep doing what I love."



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LET THE MUSIC DO THE TALKING

In most interviews, Lenny Kravitz's records take a backseat to his current squeeze. Well, dammit, the original retro-rocker wants to rap about the music. And that's fine with us.

BY ROBERT CHERRY
PHOTOGRAPHY BY MARK SELIGER

LENNY KRAVITZ SOUNDS EXHAUSTED AND NOT A LITTLE EXASPERATED. For the better part of the day, if not the week, he's been fielding questions about the demise of his relationship with Brazilian model Adriana Lima; his fling with Nicole Kidman; his vacations with Mick Jagger; his herb-smoking sessions with rock royalty; and, of couse, his pierced dangle. Journalists, it seems, have forgotten something.

"Nobody talks about the music anymore," says Kravitz, his voice modulating out of its characteristic low, mellow register. "I never get the opportunity to talk about music. It's always about the celebrity bullshit, which has nothing to do with me as a musician."

Well, almost nothing. On his latest album, *Baptism* (Virgin), Kravitz grapples with his ties to high society, not only expressing a longing for the simple life but also training a microscope on the rarefied world in which it is indeed possible to meet, and then squire, someone like Nicole Kidman. On the piano-pounding, Stevie Wonder–esque ballad, "I Don't Want to Be a Star," he strips his needs down to the essentials: "Just want my Chevy and an old guitar." But don't get him wrong, either.





Such songs speak an idealized truth—Kravitz isn't quite ready to liquidate his assets and hit the road Jack Kerouac–style.

"That song is tongue-in-cheek," he says. "People are like, 'What do you mean you don't want to be a star?' But I love my life. It's just that there are moments in a day or a week or a year where I don't want to be a star; I just want to be myself—be a person, be anonymous and walk down the street, go to a café and watch people, go to a museum. And there's also something beautiful about the energy surrounding you when you're trying to make it and you believe in yourself when no one else does."

The cultural climate has shifted dramatically since Kravitz arrived in the late '80s with a rock *antidote to the* era's largely synthetic pop. Today, the star-making and star-breaking assembly line is moving faster than ever, ratcheting up the desperation factor of would-be celebrities. The resulting game of public strip poker that's being played out among today's female performers may be feeding the nation's unquenchable id, but it's not doing much for, you know, music.

On "Flash," a glittering riff-rocker that tweaks the same pleasure centers as a vintage KISS anthem, Kravitz skewers the famous-for-being-famous with withering lines such as "I've got to be outrageous for my fans. I'm not gonna waste this moment, because these moments don't last. So tonight I will shake it and show my ass." Did he have anyone particular in mind when he wrote the song?

"That was written about people who crave the limelight and just want to be a celebrity," he says. "But they really don't do anything; they really don't have any talent. I mean, look at the people we celebrate—a lot of people who really don't do anything. They just walk the red carpets and go to all the parties, and they're hooked up with the right people, so they're celebrities. But for what? When I was growing up, I always said I wanted to be a musician. And if I become a star, then that's what I become, but only because people turned me into that. I'm no different now. I'm the same musician I've always been."

Yes and no. The cover of *Baptism* pictures Kravitz floating in a pool of blood, emerging before us as if from the womb. His eyes are shut, his arms outstretched. And he's naked, free of material trappings, save for the oriental dragon tattoo that snakes across his pectoral and a silver medallion that dangles from his neck. Readers of *Guitar One*, however, will happily note that Kravitz's white Gibson Flying V has also made it through the rebirthing process, bobbing there above his strategically submerged lower body.

We've seen Kravitz in many guises throughout his now seven-album career, perhaps most enduringly as the feather boa–sporting psychedelic dandy pictured on *Mama Said*. But this latest clothing-optional image, and the music it represents, is somewhat different. *Baptism* introduces us to a new Lenny Kravitz, one that's returned to his original source of inspiration, which includes, most significantly, the albums from his childhood.

"It's been a sort of musical and a spiritual rebirth, just by going through life and learning things, and by getting through things and coming out the other end," he says obliquely. But it's easy to fill in the blanks. In recent interviews, he's discussed wrestling with the black dog of depression that followed his break up with Lima. And here, discussing "I Don't Want to Be a Star," he issues the old complaints about fame, pointing to Woody Allen's film *Celebrity* as a reference for how the game is really played.

"You have everything at your disposal but no time to enjoy it, and no time to make a decision. You're constantly in a state of movement, or you're hunted, or whatever. This record really deals with my inner struggles—learning to love and accept myself more. I feel like I'm making my first record again, which is a great feeling. I mean, each record is a new chapter, but it seems like the last record [2001's *Lenny*] ended like a book. This is the beginning of a new one. It's refreshing."

"I've got gear coming out my ass, but sometimes you just gotta say, 'Here's an amp, here's a guitar, let's go.'"

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Some things, of course, never change. Once again, Kravitz wrote, produced, arranged, and performed the album himself, with some assistance from his longtime guitarist Craig Ross and cameos by saxophonist David Sanborn and rapper Jay-Z. This self-contained approach means there's less interference between you—the listener—and the pure Kravitz experience.

"I love playing different instruments," he says. "The sound of my records—the band that's on my records—is basically me. That's part of my deal. To me, it's all the same: writing, producing, playing drums, bass, keyboards, guitar, arranging ... whatever. To me, it's all just making the music happen."

Reflecting his search for mental, emotional, and spiritual clarity, Kravitz kept the album's tracking process simple as well. "This new record was great 'cause I had, like, two guitars and two amps in the studio. I've got gear coming out my ass, and if I wanted to go in there and lay out 150 guitars and 60 different amps, I could have. But sometimes you just gotta say, 'Here's an amp, here's a guitar, let's go.' Otherwise you can sit and A/B things for weeks."

All told, his main setup included '57 and '58 Gibson Custom Shop Les Paul reissues, a '65 Fender Stratocaster, a Gibson Dove acoustic, a Martin D-28 12-string, a Vox AC-30, and a 50W Marshall Plexi. Guitars were strung with either D'Addario Electric XL140s or Acoustic EXP160s.

Kravitz tracked much of the album at Edison Studios in Manhattan, where Duke Ellington frequently recorded his big band. The one-time analog purist now captures his sounds on a state-of-the-art Pro Tools rig, but he still favors old-school effects such as plate reverb, tape echo, and flanging. Ask Kravitz about specific recording techniques and his inner studio geek quickly rises to the surface.

"We do it all the real way," he enthuses, sounding as if there's no activity more joyous than fiddling with capstans and rollers. "We spent all afternoon hooking up three tape machines for flange and echo. And on this record, when I wanted more fuzz, I tended to overload the mic preamp on the board—just like the Beatles used to do."

References to the Fab Four have trailed Kravitz throughout his career. Cynics have consistently labeled him a throwback—one slavishly devoted to recreating rock's golden era as defined by the Beatles. This is the criticism that nettles him most, especially when, as he puts it, "years later, all these retro groups are getting praised for what I got put down for." Most important, his devotion to using old-school recording techniques to capture natural sounds in the studio—an aesthetic that's now en vogue once again—has saved his catalog from sounding dated.

"I'm very aware of people's recordings," he says. "I'm a recording freak. There are records that you put on by certain artists and it's like, 'Oh god, listen to those '80s sounds: listen to those gated drums ... listen to the Yamaha DX7 keyboard ... listen to that bad effect....' I never wanted to go through that. After my career was done, I wanted to be able to put my records on and not be able to tell when they were recorded. Whether you like the music or not, I know they're timeless."

Does he review his catalog to see where he's been before moving forward with a new album? "I do that every three years or so," he says. "I don't do it often, because it's kind of exhausting for me. It really takes me back. When I put on an old record of mine, I can smell where I lived. It reminds me of who I was with, what lover I had, what problems I had—it really takes me there. That's how into the work I am. When I'm making a record, I'm in it, every sound. I can remember the studio, the smell of the carpet ... everything."



"People always want to talk about the celebrity bullshit, which has nothing to do with me as a musician."

Since *Baptism* feels like a new beginning for Kravitz, I ask him to recall his impressions of his first six albums. I suggest that his debut, 1989's *Let Love Rule*, represents a naive optimism that's challenged on subsequent discs by the end of his marriage to actress Lisa Bonet and the loss of his mother, Roxie Roker, best known as the actress who played Helen Willis on "The Jeffersons."

"'Naive' is the word people use, but on the first album I was open to love—to life," he recalls. "I was excited, fresh. It seems that, even though 'naive' isn't a negative word, people use it in a negative way: 'Oh, you were just naive.' But it was just ... open. And the second one [1991's *Mama Said*] was just the whole thing I went through. I was in a numbing state of pain when I made that record. And then the third one [1993's *Are You Gonna Go My Way*] was sort of getting back to it."

Of course, *Mama Said* is also distinguished by Kravitz's high-sparking collaboration with Slash. The Guns N' Roses guitarist, with whom Kravitz attended Beverly Hills High, contributed the seemingly lost-classic riff on "Always on the Run" and fired up the screaming solo in "Fields of Joy." The album has all the spiraling energy and sense of discovery of a basement jam session.

"He'd just come off tour," Kravitz remembers. "He came to my loft at seven in the morning, and we got to the studio about eight, which is not an hour for Slash. He had to have the vodka to unwind, and so I was banging on people's doors in the building at 8 a.m., trying to find a bottle of vodka. We had a great time."

Five marks Kravitz's biggest musical departure, with the analog purist not only embracing Pro Tools for the first time but also, on songs such as "Black Velveteen," experimenting with synthesizers and an icy detachment. "It was different," he says. "It was a left turn, which is cool. I just wanted to do all the things I said I would never do."

And on 2001's *Lenny*, Kravitz starts to address the spiritual crisis that in turn led him to the epiphany behind *Baptism*. On "Stillness of Heart" he intones a musical prayer, requesting a moment of lucidity so he can "find [his] way out of the dark and into your heart." It's interesting to note that the songs' arrangements are also less cluttered than those of previous albums; it's the work of a man trying to streamline all his processes. Indeed, *Lenny* is simultaneously Kravitz's darkest and most hopeful album.

"*Baptism* was definitely the outcome of *Lenny*," he says. "*Lenny* was where I began to talk about 'stillness of heart' and wanting to find peace. I was talking about a 'battlefield of love,' where love for me was just this whole jacked-up emotion. A love between two people was just too much of a battle. The *Lenny* record is me saying what I want, and *Baptism* is it coming to fruition."

As the interview winds down, I ask Kravitz if he—a perennial messenger of positivity—still has hope that peace, love, and understanding will overcome the current turmoil in the world. "It's funny, when I first came out, people were like, 'What is this? You're singing about love? What's wrong with you? That's '60s. You're retro. You're playing rock music and singing about love?' It's like, since when was love a fashion? When was love not happening?

"So, yeah, all this turmoil is going on around us, but we gotta keep on keepin' on while we're here. We can have love and good times within our own circles. So, yeah, the world's crazy, but I'm gonna stay optimistic and I'm gonna enjoy my life as best I can."



HOW TO

Set up Your Guitar

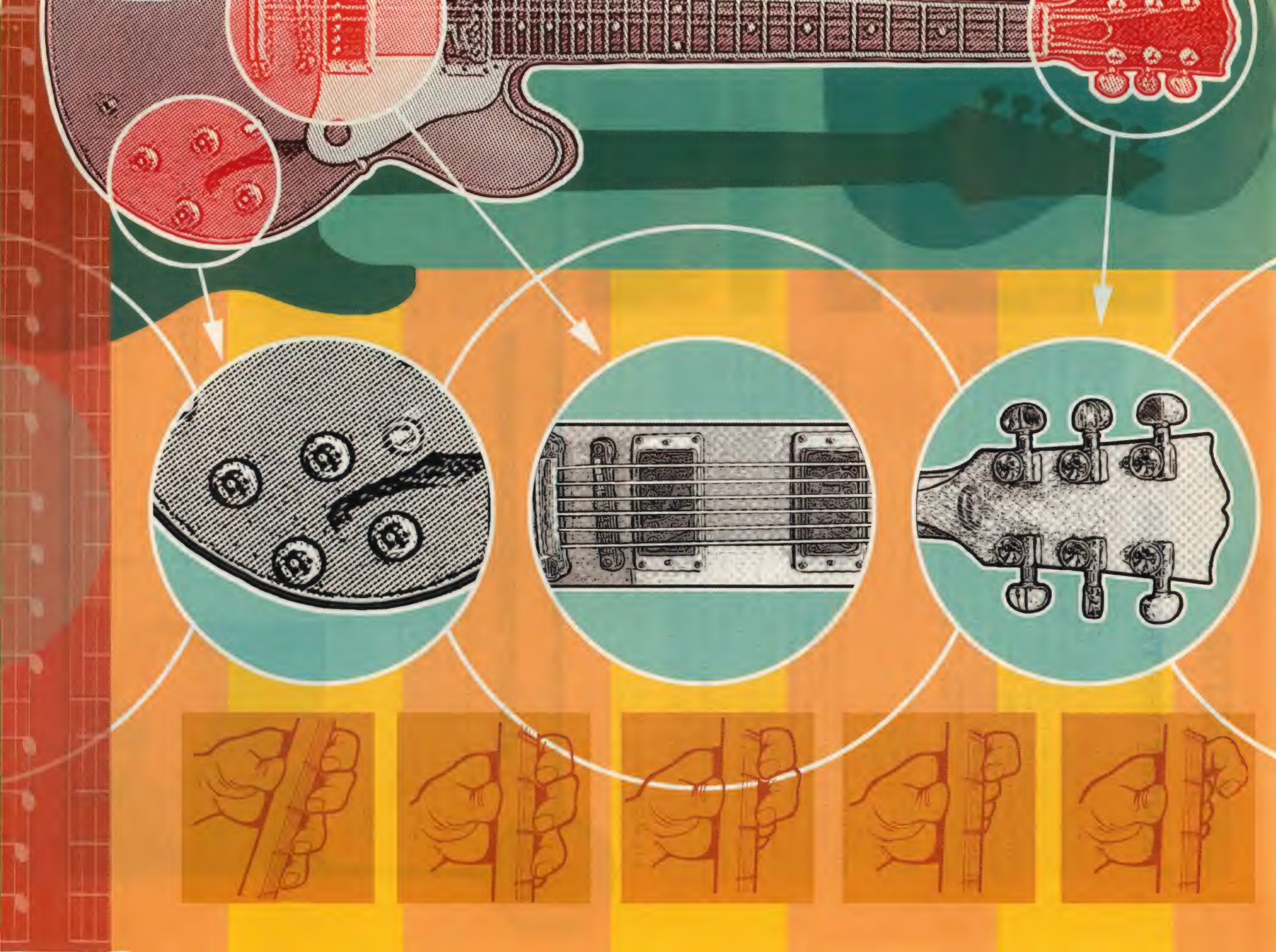
12 STEPS TO A HEALTHY SIX-STRING

By Douglas Baldwin ✪ Illustration by Tad Majewski ✪ Photography by Jennifer Drucker

One of the most bedeviling aspects of guitardom (along with chord names, the tube/solid-state debate, and adjusting those two-piece leather straps with the multiple loops) is the maintenance procedure called a "setup." What's involved? Will it really make your guitar play better? And is it possible to do it yourself, or should you leave it to a pro?

First, a definition: A setup is actually a series of procedures done on a guitar, many of which fall under basic maintenance and fine adjustment. Much like a car's seasonal tune-up, the setup addresses the changes a guitar undergoes over time, and then adjusts the instrument to match your preference of strings, pickups, and playing habits. A setup can also reveal potential problems before they become major headaches.

The following procedures are considered absolutely essential in a basic setup. What's more, these are the same steps—in the same order—as those taken by a pro repair shop. First, I'll briefly discuss how to perform each procedure, as well as which tools it requires. Then I'll offer a **D.I.Y. FACTOR**, with ratings ranging from ✪✪✪✪ (an easy job requiring minimal tools and skill) to ✪ (tasks best left to an experienced repair tech).



GUITAR SETUP

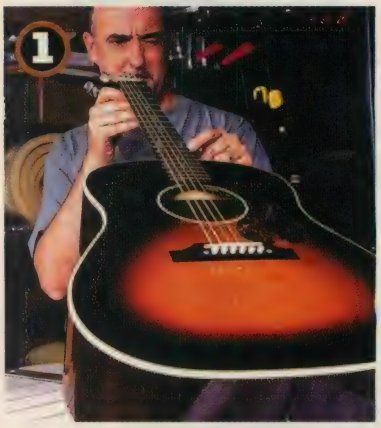
1 ADJUST THE TRUSS ROD

Virtually every acoustic and electric steel-string guitar built after the mid-'70s features an adjustable truss rod, which runs the length of the neck and counteracts the tension of the strings, thus keeping the neck straight. Loosen it, and the strings pull the neck into a concave bow, which results in higher *action*—the distance of the strings from the fretboard. Tighten it, and the neck bends backwards—this is called *back-bow*—against the natural curve the string tension imparts, moving the strings closer to the fretboard. (Many of the steps of a setup involve setting the best action for your guitar and your style of playing.) The adjustable end of the truss rod—either a male or female nut—can be found in one of a few places: on an electric, beneath the truss-rod cover on the headstock or at the body end of a bolt-neck; on an acoustic, within the body of the guitar, at the neck-body joint. Note: Classical guitars, which have nylon strings, don't have truss rods!

TOOLS Small Phillips-head screwdriver (to remove the truss rod cover), appropriate hex key or wrench (almost always supplied with a new guitar). Bolt-neck axes with concealed nuts require removing the neck and using a surrogate body and a neck jig—this is a job best left to a pro shop.

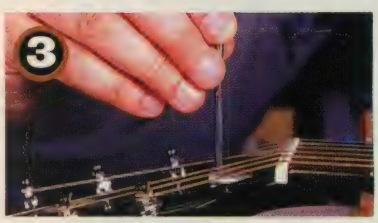
HOW TO DO IT With the guitar strung and tuned to pitch, press one of the strings both at the 1st fret and at one of the frets near the neck-body joint. The string is now forming a straight line between the two frets, and the nut and bridge—the other two arbiters of action (besides the neck)—have been eliminated from the equation. If the neck is perfect, there will be a *tiny* gap—just large enough to slip a piece of paper or, at most, a business card through—between the string and the frets in the middle of the neck. If the neck has too much bow, or *relief*, the gap will be wider, and so the truss rod must be tightened. If the neck is back-bowed, the strings will lie flat against the frets, and so the truss rod must be loosened. An experienced repair tech might simply sight down the neck [**Photo 1**], or use a straightedge [**Photo 2**] to take a precise measurement of neck bow. When adjusting the truss rod [**Photo 3**], turn the nut in minute increments—say, quarter turns—checking the relief frequently, and use as little torque as possible.

D.I.Y. FACTOR: ✪✪✪ Add a ✪ if you're confident, mechanically inclined, or have seen a pro perform the adjustment. Subtract a ✪ if you're spooked at the thought of screwing up a perfectly good guitar, and subtract another ✪ if you own a bolt-neck guitar with concealed nuts.











2 ADJUST THE BRIDGE HEIGHT

A guitar's action can also be adjusted at the bridge. On an electric guitar, this is a matter of twisting the appropriate screws; on an acoustic guitar, you may have to shim or sand the bridge saddle.

TOOLS A machinist's rule, a screwdriver or hex key (electric guitar), calipers, a shim stock or stationary belt sander (acoustic guitar)

HOW TO DO IT If you're playing an electric guitar, it shouldn't take a degree in rocket science to figure out which screws raise or lower the strings and which screws change the string length (more on this later). Still, I've seen a few D.I.Y. wannabes make the wrong adjustment, so if you're shy about driving screws, have someone demonstrate. Once the truss rod has been properly tweaked, simply raise or lower the bridge's vertical screw, or screws, to adjust the string height [**Photo 4**]. Action is measured, most often with a machinist's rule [**Photo 5**], as the distance between the string and the top of the 12th fret. On the treble side (top three strings) 3/64" would be considered low action, whereas on on the bass side 4/64" or 5/64" would be low. Double those numbers, and you've got moderately high action. As mentioned, adjusting an acoustic guitar's bridge height requires some surgery to the bridge saddle. Unless you have experience with this modification, leave it to the pros.

Once you've adjusted the truss rod and

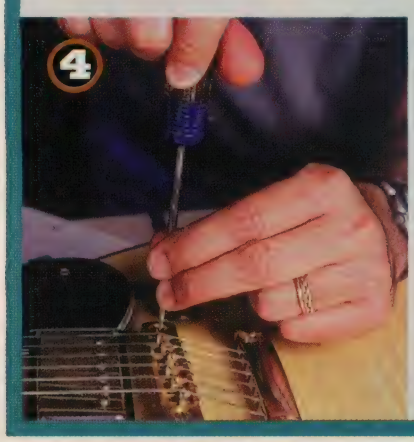
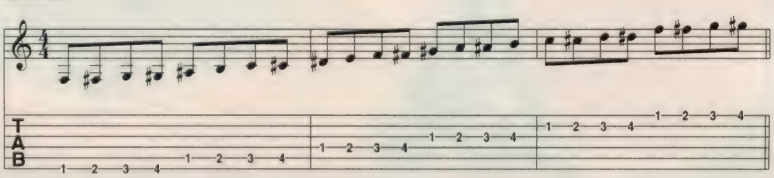


Fig. 1

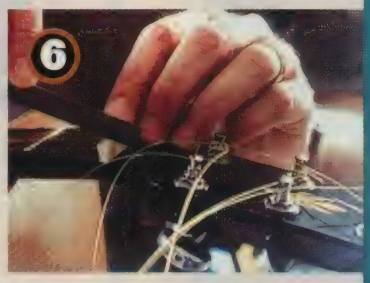


3 CHECK THE NUT HEIGHT

With the truss rod and bridge fine-tuned, we enter the final phase of action altering. Although these days, the vast majority of nuts are well made, even some expensive production guitars can slip through the cracks with nut slots cut a bit too high or too low.

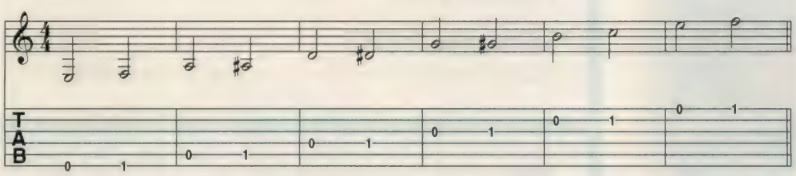
TOOLS A complete set of nut files; shim stock, for raising the nut; X-Acto knife and other miscellaneous tools, for removing the nut; electronic tuner

HOW TO DO IT If your bridge and truss rod are up to snuff, play each string open, then at the 1st fret [**Fig. 3**]. If any open string buzzes, its string slot is low, and thus the nut must be shimmed up, or raised. Of course, this means the other slots must be deepened. If all is clear, check the pitch with an electronic tuner—a high slot will cause the notes at the 1st fret to sound 10 to 15 cents sharper than they should. Again, the slots must be deepened. This is serious surgery, as you can see [**Photo 6**]. A set of nut files is an investment for a dedicated luthier, and cutting properly shaped nut slots takes an artisan's touch.

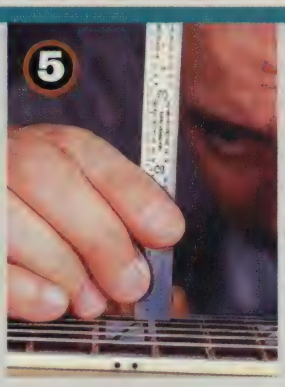


D.I.Y. FACTOR: ✪ You need not only moderately expensive tools—which you'll never use for anything else—but also a specialized skill. The good news is most guitars don't need nut adjustments. If they do, it's a once- or twice-in-a-lifetime procedure.

Fig. 3
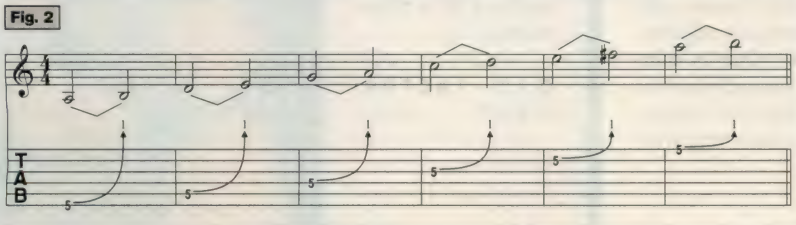


bridge, it's time to test the guitar for clear tone. Play **Fig. 1** in 1st position, as shown, then transpose it up to 5th position, 9th position, and so on, until you've covered every note on your guitar. Also play whole-step bends [**Fig. 2**] across the entire fretboard. Listen for buzzes as well as *false notes*—for instance, fretting an E note, or bending to what *should* be an E, and then hearing an F. Excessive buzzing and widespread false notes mean that you've either dropped the bridge a bit too low or excessively counter-bowed the neck. So go back and check your work. One or two false notes on an otherwise well-adjusted guitar indicate an improperly crowned fret, best corrected by a skilled guitar tech.



D.I.Y. FACTOR: ✪✪✪✪ (electric guitar), ✪ (acoustic guitar)

Fig. 2





4 CHECK THE ELECTRONICS

Do your switches snap? Crackle? Pop? Does it sound like someone's frying bacon every time you do a volume swell? A good setup includes checking a guitar's electronics. For amplified acoustics as well as electrics with active pickups, this means a battery check (and, if necessary, replacement). Also, all the nuts and screws that anchor the guitar's electronics should be tightened.

TOOLS Electronic contact cleaner (available at any electronics store), various screwdrivers, socket wrench or adjustable open-end wrench

HOW TO DO IT Simply remove the plastic cavity plate on the back of your axe, then plug in and listen for the source of the noise. (On some guitars, you might have to poke beneath the pickguard to get to the guts, but with a gentle touch you should be able to access the offending component.) The can of contact cleaner should have a nozzle extension that allows you to spritz any point where dirt or oxidation is causing a noisy connection [**Photo 7**]. Also spray into the volume and tone pots at their openings, next to the solder lugs, and spray directly onto all switches. Rapidly flick each switch—or twist each knob—back and forth, and then play for a while, listening for persistent noises. Repeat as needed. Nine-volt batteries can be tested with the old tongue test: if its terminals tingle—*zap!*—the battery's fine.

D.I.Y. FACTOR: ✪✪✪✪ Just don't spray the cleaner in your eyes.



5 CHANGE THE STRINGS

All of the adjustments discussed so far should be done prior to changing strings. The only time you would adjust the truss rod, bridge height, and nut slots with new strings *on* would be when changing to a different gauge. In this case, use two sets—one for adjustments and one for playing.



TOOLS Heavy-duty wire cutters, to trim excess string length; or your fingers, to wind the leftovers into a safe, neat coil.



HOW TO DO IT While anyone can unwind an old string and put a fresh one on, there are a few tricks to properly wrapping a string around a tuning post and stretching it out. On most electric guitars (and some acoustics), the strings simply slip through the bridge or tailpiece and are held in place with string tension on the ball end of the string. Most steel-string acoustics use bridge pins to hold the strings in place, and it's important to 1) align the slot in the bridge pin with the string, and 2) pull up on the string as you push down on the bridge pin. Nylon-string guitars require that the string be brought through the bridge, back around, and then woven in an under-and-over knot, as shown in **Photo 8**. To wrap the strings properly around the tuning posts, follow the steps in **Photo 9**.



Pass the string through the tuning post, leaving about an inch of slack, as in **Photo 10A**. Hold the "speaking length" of the string tightly and bring the loose end around the post in the direction opposite to the one in which it will wrap around the post when tightened [**Photo 10B**]. Wrap it tightly around the tuning post, beneath the speaking length, then wrap the free end over and around the speaking length [**Photo 10C**] and give it a downward tug [**Photo 10D**]. Now bring the string up to pitch; to double-time it, use a string winder. Finally, clip your strings with a wire cutter, or coil them into an "O" and wind them around themselves (my favorite approach).

Once your guitar is tuned close to pitch, give each string a gentle tug along its entire length, including the section between the tuners and the nut, and between the bridge saddle and tailpiece. Give each string a series of whole- and half-step bends along its entire length as well. Steel-string acoustics and electrics will settle to within 20 cents of their correct pitch using this method, and nylon-string guitars will require only one or two more tunings over a two-hour period before settling into pitch.

D.I.Y. FACTOR: ✪✪✪✪ Easy to learn and easy to do.

Here are a few more setup points you can attend to after you've removed the old strings and before you crack open that fresh set:

6 CHECK THE TUNING MACHINE HARDWARE



When tuners are under tension, they can feel firm. Remove the strings, though, and suddenly you'll find more loose nuts and screws than a whorehouse on a funny farm.

TOOLS A couple of small screwdrivers, an adjustable open-end wrench or a socket wrench, 3-in-1 oil

HOW TO DO IT Simply wiggle the parts around a bit. Most tuners have a nut on the face of the headstock and a small screw on the back. Gently tighten these screws with the appropriate size screwdriver [**Photo 11**]. Also, look for a small screw on the crown of the tuning button (not every tuner will have one); tighten or loosen it to adjust the tension of the tuner. If your guitar has open-gear tuners—that is, if you can see the gears—add a drop of light oil to each mechanism. A drop down the shaft of a closed-gear tuner won't hurt, either.

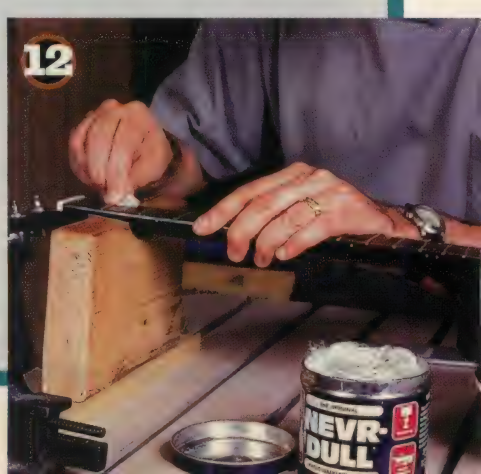
D.I.Y. FACTOR: ✪✪✪✪ Just be gentle—these small, fine-threaded parts damage easily under excessive wrist or arm pressure. torque

7 CLEAN AND POLISH THE FRETS

This is basic housecleaning, not major fret surgery, like a "crown and polish." Cleaning and polishing takes only five minutes, but afterwards, your guitar will look and play like new. (If your fretwire exhibits major gunk, read ahead to Step 8 for tips on removing it.)

TOOLS A metal polish, such as "Nevr-Dull" (or your drummer's cymbal polish); paper towels. Note: Do *not* use abrasive polishes like automotive buffing compounds or steel wool unless you really know what you're doing.

HOW TO DO IT Open the can of metal polish and pull out a small wad of the chemically impregnated fibrous cloth. Rub across each fret and watch the dullness disappear [**Photo 12**]. Then wipe up any excess with a paper towel or rag

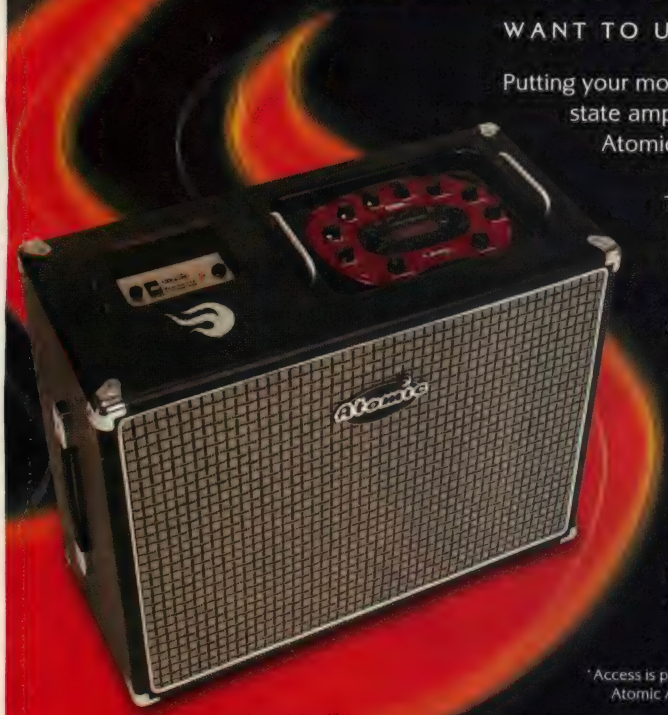


STRING CHANGE FRANK FORD

D.I.Y. FACTOR: ✪✪✪✪ If you can wipe your nose, you can polish your frets. Please, just don't eat the polish.

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8 CLEAN AND OIL THE FRETBOARD

Just like polishing the frets, this is easy-to-do, housecleaning-level work.

TOOLS Lemon oil or light wood oil, Windex, cotton rag, guitar pick or Popsicle stick

HOW TO DO IT If your frets and fretboard are severely filthy, begin with a little Windex to dissolve the worst dirt and grease. Use a guitar pick or a sharpened Popsicle stick to dislodge the evil grime that cakes against the frets and directly beneath each string. Then apply a light coat of lemon oil and wipe away any excess with a paper towel [**Photo 13**]. If your acoustic guitar has an unfinished wood bridge (as most do), apply a little oil there from time to time, too.

D.I.Y. FACTOR: ✪✪✪✪



9 INSPECT FOR STRUCTURAL PROBLEMS

Just as string tension can hide loose tuning gears, it can hide loose joints and cracks as well. Bolt-neck electrics occasionally suffer from loose neck-joint screws, and braces within an acoustic guitar sometimes break or come unglued.

TOOLS Medium Phillips-head screwdriver, inspection mirror, small flashlight

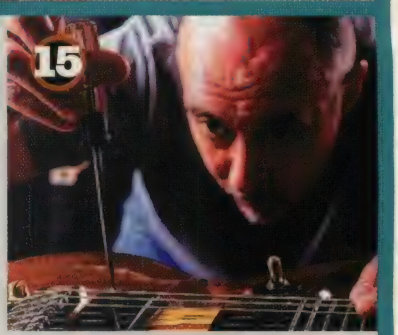
HOW TO DO IT If you've got a bolt-neck electric, give the neck a twist. If it wiggles, tighten the bolts at the neck-body joint. Set-neck electrics—both solidbody and semi-hollowbody—rarely develop cracks, but now's the time to go hunting. Check problem areas such as the neck joint and the section of the headstock in back of the nut. Acoustic guitars are best inspected with an automotive or dental inspection mirror and a small flashlight [**Photo 14**]. Don't be shy about reaching into the soundhole and feeling around for loose or squeaky braces. If you find something suspicious, get thee to a luthier.



D.I.Y. FACTOR: ✪✪✪✪

And once the new strings are on...

10 ADJUST THE PICKUP HEIGHT

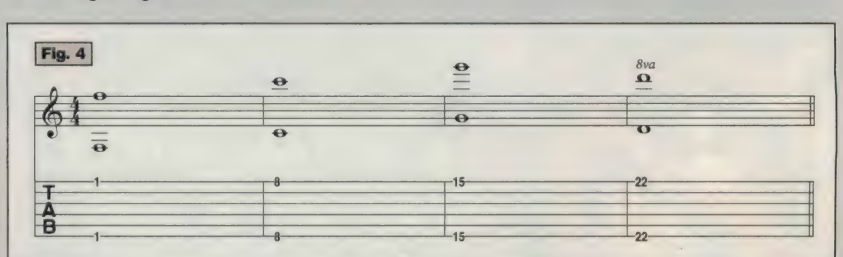


Here's a little-known modification that can really customize the response of your electric guitar. Bring the pickups closer to the strings if you have a very soft touch, or if you want to compress your signal a bit with a slightly fuller, more midrangey tone. For players with a heavier pick attack, or for those seeking wider dynamics and a more "airy" tone, lower the pickups slightly. Adjusting the height of each pickup also helps to balance the output between them; angling the pickups—most often, sloping them down toward the low E string—may help to even out the response across the strings.

TOOLS Small screwdriver, amp (to monitor the sound)

HOW TO DO IT First, get one pickup to sound the way you want. Plug in, jam along with a favorite CD, and try adjusting that pickup's height up or down, using the height adjustment screws on either side of the pickup—*not* the pole pieces on the pickup itself [**Photo 15**]. Some pickups with strong magnetic fields can cause a fluttering out-of-tune-ness when they are positioned too close to the strings, so listen carefully as you adjust, and be sure to play along the entire fretboard after every tweak. Then, adjust for pickup-to-pickup balance by fretting the 1st and 6th strings, individually, at the highest fret. (There is about the same distance from the bridge to the bridge pickup as there is from the highest fret to the neck pickup.) Play each string as you switch between pickups; the sounds of the pickups should be nearly identical. Conversely, you can bring one pickup closer to the strings, if you want that one to "jump out." Finally, adjust for string-to-string balance by playing the 1st and 6th strings concurrently, at different points along the fretboard [**Fig. 4**]; the strings should have equal volumes at all points. Again, to achieve this balance, you'll usually end up angling each pickup away from the thicker strings a bit.

D.I.Y. FACTOR: ✪✪✪✪ You've got the power to voice your guitar the way you like it.





11 SET THE INTONATION

Having correct intonation means that a string sounds at the correct pitch for each fret along its length. Intonation is adjusted at the bridge by increasing or decreasing the string's length.

TOOLS Screwdriver (for electric guitar only), accurate chromatic electronic tuner

HOW TO DO IT With a fresh set of strings tuned to pitch, play each string at the 12th fret. Check its pitch with the electronic tuner; it should be the same as that of the corresponding open string. If the fretted note is sharp, adjust the saddle so that the string is longer; if it's flat, shorten the string. An adjustment of about 1/16" will make a noticeable difference [**Photo 16**]. Note: If you own an axe with a floating tremolo system, such as a Floyd Rose, leave this job to a good repair tech. Of course, most acoustic guitars have non-adjustable saddles.

D.I.Y. FACTOR: ✪✪✪✪ It's not too difficult on most electrics. But subtract all four stars if you've got a floating tremolo system, or if you're working on an acoustic guitar.



12 CLEAN AND POLISH

The finishing touch! A cleaned and polished guitar just begs to be picked up and played, and that's what it's all about, isn't it?

TOOLS Cotton or chamois cloth, guitar polish, Windex

HOW TO DO IT For major filth, like the stray body shot at last week's bar gig, a little Windex will work wonders. Then, simply grab your favorite guitar polish and get busy [**Photo 17**]. A little goes a long way; one or two spritzes into the rag will handle each major surface. And keep the polish off the fretboard—unless it's lacquered—and off any movable parts.

D.I.Y. FACTOR ✪✪✪✪ Cleanliness is next to rock godliness.



The Tones Between the Lines

DigiTech® GNX4 Guitar Workstation-Powered Presets



By Billy Clements

A great way to increase your playing vocabulary is to practice styles of music you don't usually play. And it only helps to have the tones you need to better get the feel for these different styles. This month's songs feature Joe Pass' signature tone when you want to jazz it up. If you're feeling really aggressive, plug into Rage's "Killing in the Name". No matter which tones you try, you will only benefit from playing something outside your normal routine.

I have to say that after using the new GNX4 for the last few months, I have only begun to tap into the many applications it has to offer. Not only does it feature the great modeling and effects available for getting this month's tones (which you can get at www.digitech.com/guitarone), but it features a wealth of options for practicing and song creation. One of the coolest features is the MP3 player. Just grab all the great lesson tracks off the included CD-ROM and rip them into MP3s.

Load these or your favorite artist songs onto the Compact Flash card and you have your own portable tutor to practice with. Feeling inspired? The onboard 8-track recorder/looper and General MIDI Drum machine with over 100 patterns and 8 kits will keep those creative juices flowing long into the night.

I hope these tones, playing hints, lessons, and ideas provided here inspire you to take your playing to the next level. See you on stage.

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

ALTER BRIDGE "Open Your Eyes"

Display Name: OPENEYES

Chan One EQ	On	0.0	150	1900	3200	0
GeNetX	Chan 2	Cleantub	Amer2x12	99	Rectfied	Vntg4x12
Chan Two EQ	On	0.0	150	2050	5750	3
Tone	Ch1 / Ch2	76 / 30	-4 / -4	2 / 9	6 / 7	64 / 68
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	Off	Chorus	14	70	11	40
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

EXTREME "Hole Hearted"

Display Name: HEARTED

Chan One EQ	On	0.0	150	2100	8000	-5
GeNetX	Chan 1	Acoustic	Direct	1	Cleantub	Amer2x12
Chan Two EQ	On	0.0	150	550	3200	0
Tone	Ch1 / Ch2	99 / 20	-2 / 0	12 / 0	3 / 0	99 / 93
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	On	Detune	-8	–	–	51
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	On	Detune	-14	Center	–	50
Delay	Off	–	–	–	–	–
Reverb	On	Hall	10	50	33	40
Exp Assign	Exp 1	Vol Pre	0	99	–	–

JOE PASS "Joy Spring"

Display Name: JOYSPRNG

Chan One EQ	On	0.0	150	2400	1900	-8
GeNetX	Chan 2	Blackfac	Blnd2x12	1	Tweed	Twed1x12
Chan Two EQ	On	0.0	150	550	3200	0
Tone	Ch1 / Ch2	50 / 60	-5 / 0	12 / -6	7 / -6	52 / 90
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	On	Garage	2	19	58	50
Exp Assign	Exp 1	Vol Post	0	99	–	–

INCUBUS "Talk Shows on Mute"

Display Name: TALKSHOW

Chan One EQ	On	0.0	150	1700	6500	11
GeNetX	Chan 1	Blackfac	Amer2x12	1	Blackfac	Amer2x12
Chan Two EQ	On	0.0	150	525	1600	0
Tone	Ch1 / Ch2	30 / 24	-5 / 0	-4 / -7	6 / 2	85 / 85
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	On	HB>SC	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	Screamer	20	81	–	50
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	Off	Chorus	57	60	20	40
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

RAGE AGAINST THE MACHINE "Killing in the Name"

Display Name: KILLING

Chan One EQ	On	0.0	150	1950	5000	7
GeNetX	Chan 2	Hot Rod	Brit4x12	1	Crunch	Vntg4x12
Chan Two EQ	On	0.0	150	1150	6050	8
Tone	Ch1 / Ch2	81 / 65	-3 / 3	2 / -3	6 / 6	55 / 60
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	1 Oct Up	99	–	–	50
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	On	Flanger	7	10	45	30
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Wham Pdl	0	99	–	–

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DigiTech
The Power to Create

"Open Your Eyes" Alter Bridge



By Jordan Baker

Following Creed's disbandment, after numerous hits, tour upon tour of sold-out shows, and over 30 million albums sold, guitarist Mark Tremonti and drummer Scott Phillips decided to continue working together in another musical endeavor. After reuniting with original Creed bassist Brian Marshall, they enlisted former Mayfield Four vocalist Myles Kennedy and formed Alter Bridge. The name comes from a Detroit landmark that Tremonti remembers as representing the unknown, but if the success of Creed is any indication, Alter Bridge's future is certainly promising. Let's check out "Open Your Eyes," the first single from the group's debut album, *One Day Remains*.

TUNING

In order to play this song, you must tune your guitar to an open D5 chord (low to high: D–A–D–A–D–D). To do so, lower the 1st string a whole step, to D, and raise the 2nd string 1-1/2 steps to match it; the 1st and 2nd strings should then match the pitch of the 4th string's 12th-fret harmonic. Next, play a 12th-fret harmonic on the 5th string, and tune the open 3rd string up to match that pitch. Finally, drop your 6th string to D, checking that its 12th-fret harmonic sounds identical to the open 4th string. Tuning the 3rd string higher than standard pitch can be problematic if you use heavy strings. In this case, you could try another D5 tuning, such as D–A–D–D–A–D. Though this tuning will require certain fretted notes to be shifted, it would apply less tension to the guitar's neck.

INTRO/VERSE



Tremonti begins the song by sliding an octave shape along the 3rd and 5th strings, while allowing the remaining open strings to ring out. This technique makes for a dense sound, with the top two unison D strings creating a natural chorusing effect. In the third bar, Tremonti shifts to a compound 5th (an octave plus a perfect 5th) fingering. For that shape, fret each 3rd-string note with your 3rd finger, and use your 2nd finger to depress the 6th string and, with its underside, mute the 5th string. To get the hang of this section's rhythm, try strumming the open strings using the pattern shown in **Fig. 1**.

Beginning with a Bm(add9) chord, the verse sets a darker mood, although the appearance of a D-major figure two bars later employing the familiar octave-sliding concept recalls the more uplifting sound of the intro.

SOLO

After two bars of slower melodic playing, Tremonti uses his strong picking technique to launch into a flurry of 32nd notes. Making a smooth transition from string to string while maintaining a constant alternate-picking motion is key here, so grab a metronome and gradually work things up to speed. A great way to iron out trouble spots in this segment—or in any tricky part, for that matter—is to turn a small motif into a repeatable one-bar exercise, such as the one in **Fig. 2**.

Besides lending itself to droning riffs, open-D5 tuning provides for conveniently symmetrical scalar patterns. The D major scale (D–E–F♯–G–A–B–C♯) pattern mapped out in **Fig. 3** shows the position that Tremonti favors throughout the mid-section of the solo; all of the notes on the 16th, 17th, 19th, and 21st frets fall within this scale.

Kicking up the speed yet another notch, Tremonti essentially tremolo picks the seventh bar of the solo, with some notes played twice in a row as he crams in 10 pick strokes per beat. Another 32nd-note run—this time based on descending three-note patterns—and a 16th-note sextuplet lick with some wide-interval leaps close up the most technically challenging section of the solo. Then, in the final three bars, things slow down a bit as the final chorus approaches.

Fig. 1

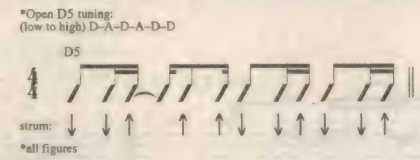


Fig. 2

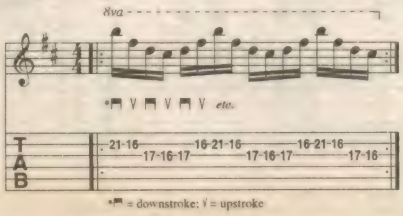
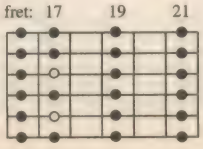


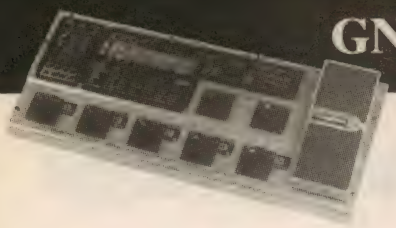
Fig. 3



TONE ZONE
GUITARS 1&2: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 8 (dirty), 3 (clean)
EQ: Bass/Mid/Treble: 7/6/7
FX: Wah-wah

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OPEN YOUR EYES

As Recorded by Alter Bridge

(From the Wind-up Recording ONE DAY REMAINS)

Transcribed by Jordan Baker

Written by Mark Tremonti, Myles Kennedy, Scott Phillips and Brian Marshall

Lyrics
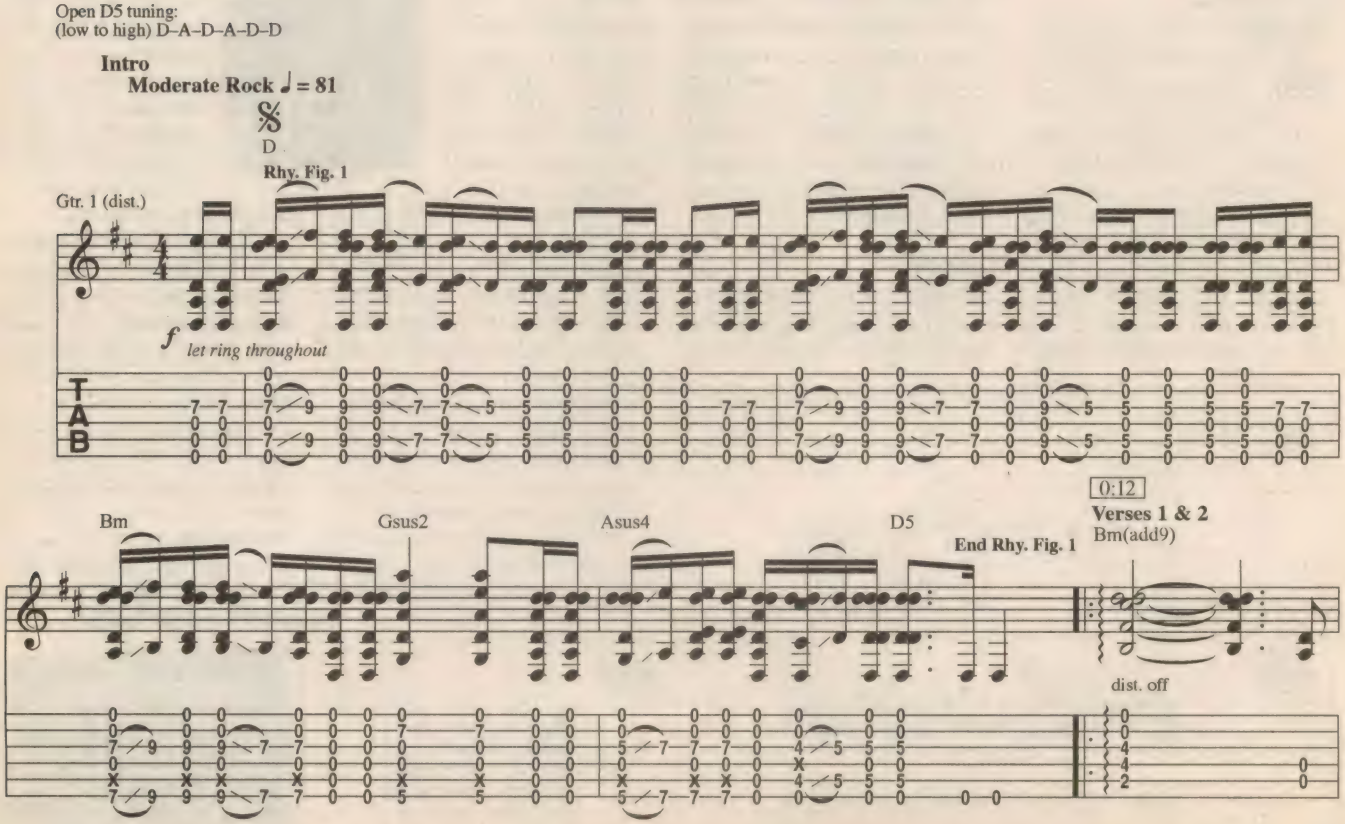
Verse 1
Looking back I clearly see
What it is that's killing me.
Through the eyes of one I know,
I see a vision once let go.
I had it all.
Constantly it burdens me,
Hard to trust and can't believe.
Lost the faith and lost the love,
When the day is done.

Chorus 1
When they open their eyes
And realize we are one.
On and on we'll stand alone
Until our day has come.
When they open their eyes
And realize we are one.

Verse 2
I love the way I feel today
And how I'll know the sun will fade.
Darker days seem to be
What will always live in me.
But still I run.
It's hard to walk this path alone.
Hard to know which way to go.
Will I ever save this day?
Will it ever change?

Chorus 2
Will they open their eyes
And realize we are one?
On and on we'll stand alone
Until our day has come.
Will they open their eyes
And realize we are one?
Still today we carry on.
I know our day will come.
When they open their eyes
And realize we are one.
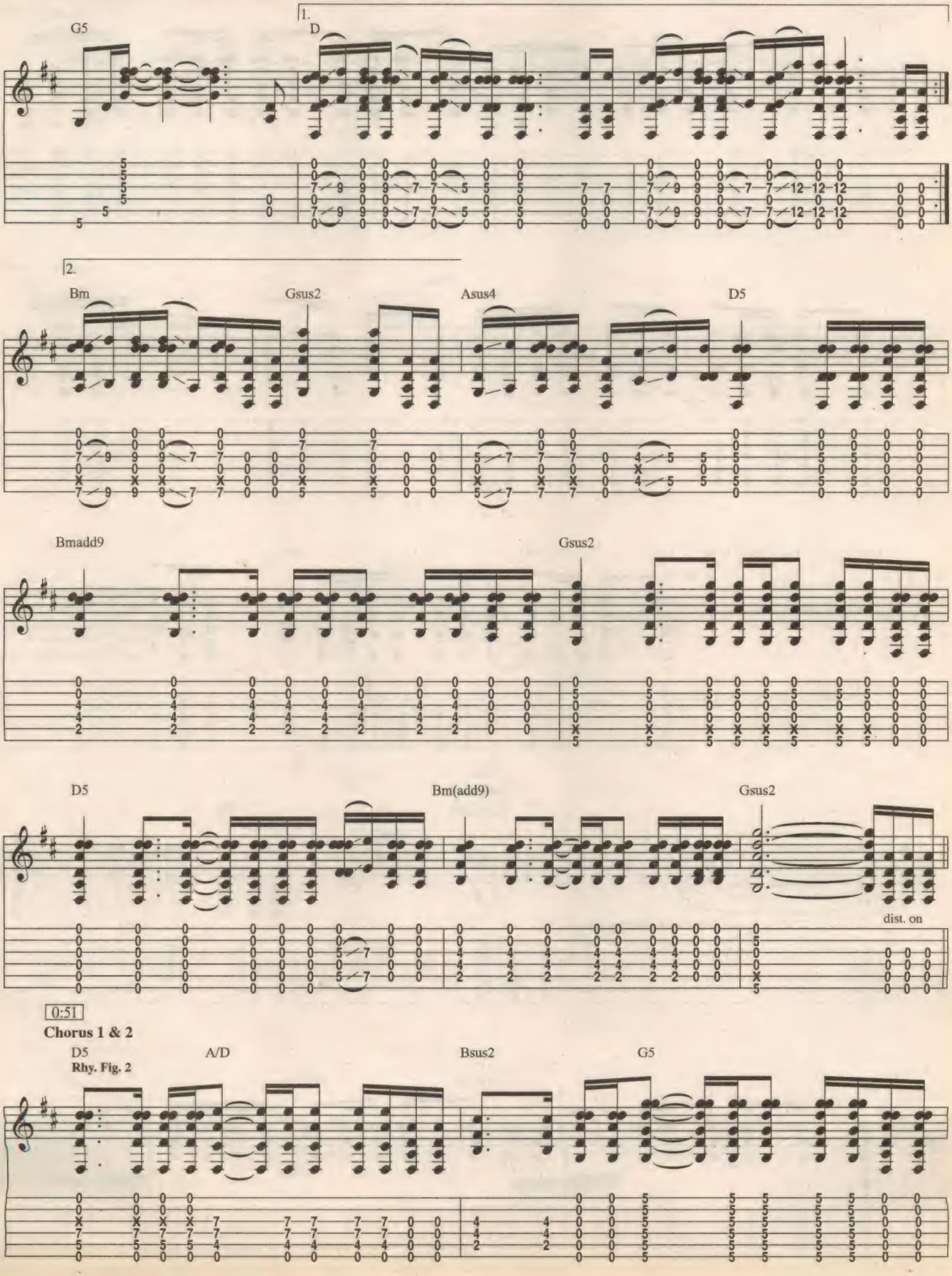
Chorus 3
Will they open their eyes
And realize we are one?
(Hard to walk this path alone.
Hard to know which way to go.)
Will they open their eyes
And realize we are one?
(Lost the faith and lost the love,
When the day is done.)
Will they open their eyes
And realize we are one?



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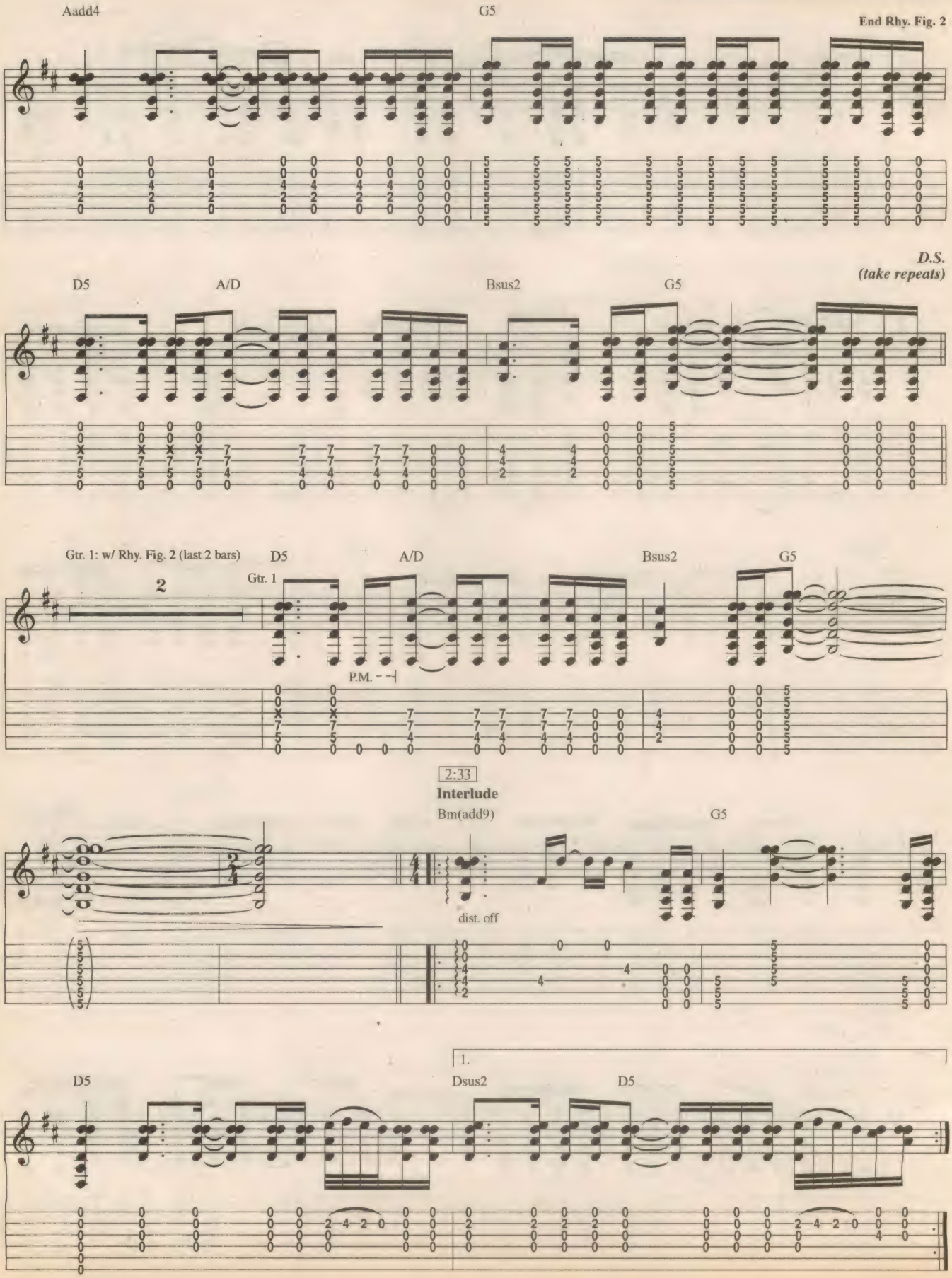
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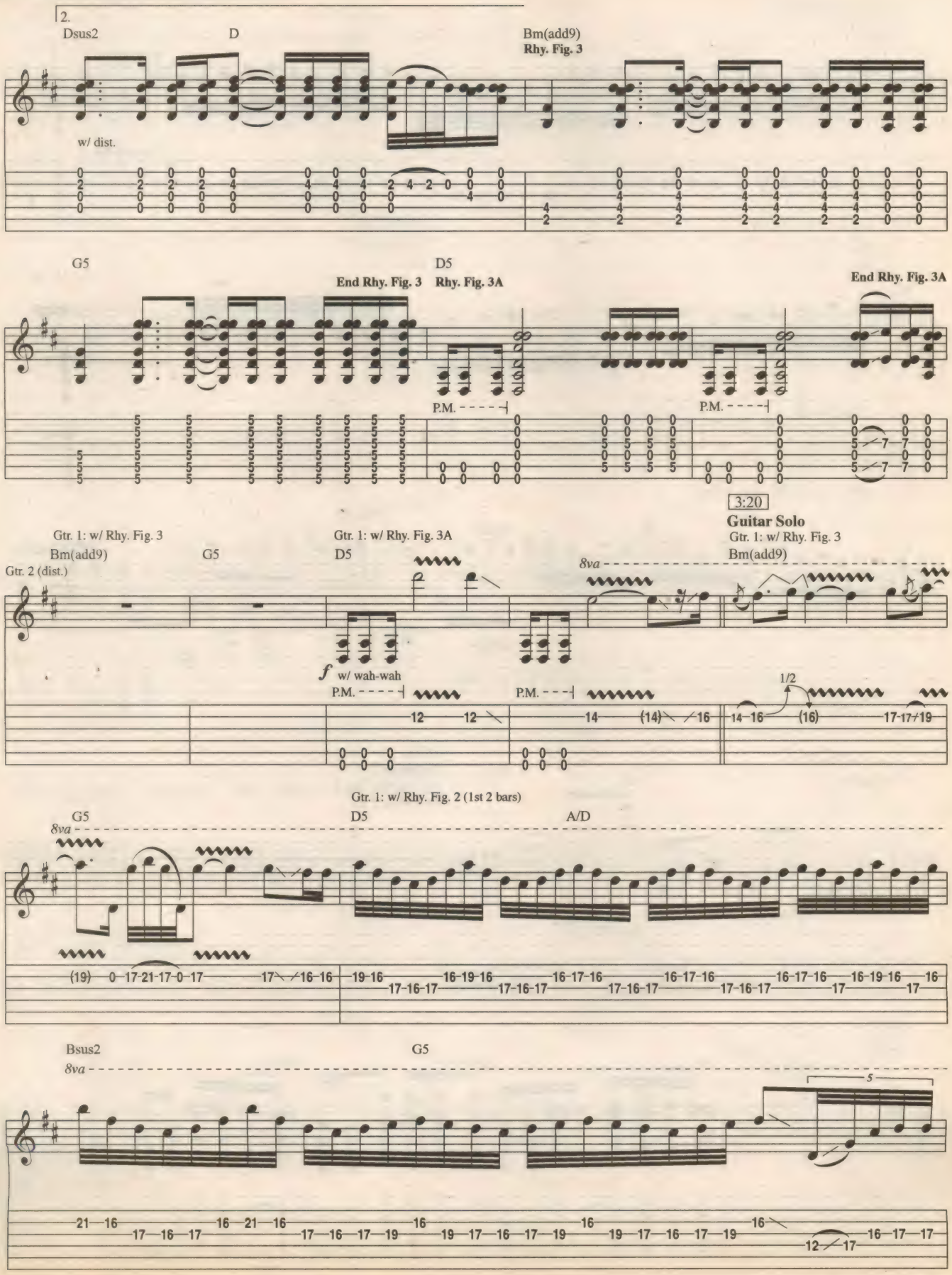


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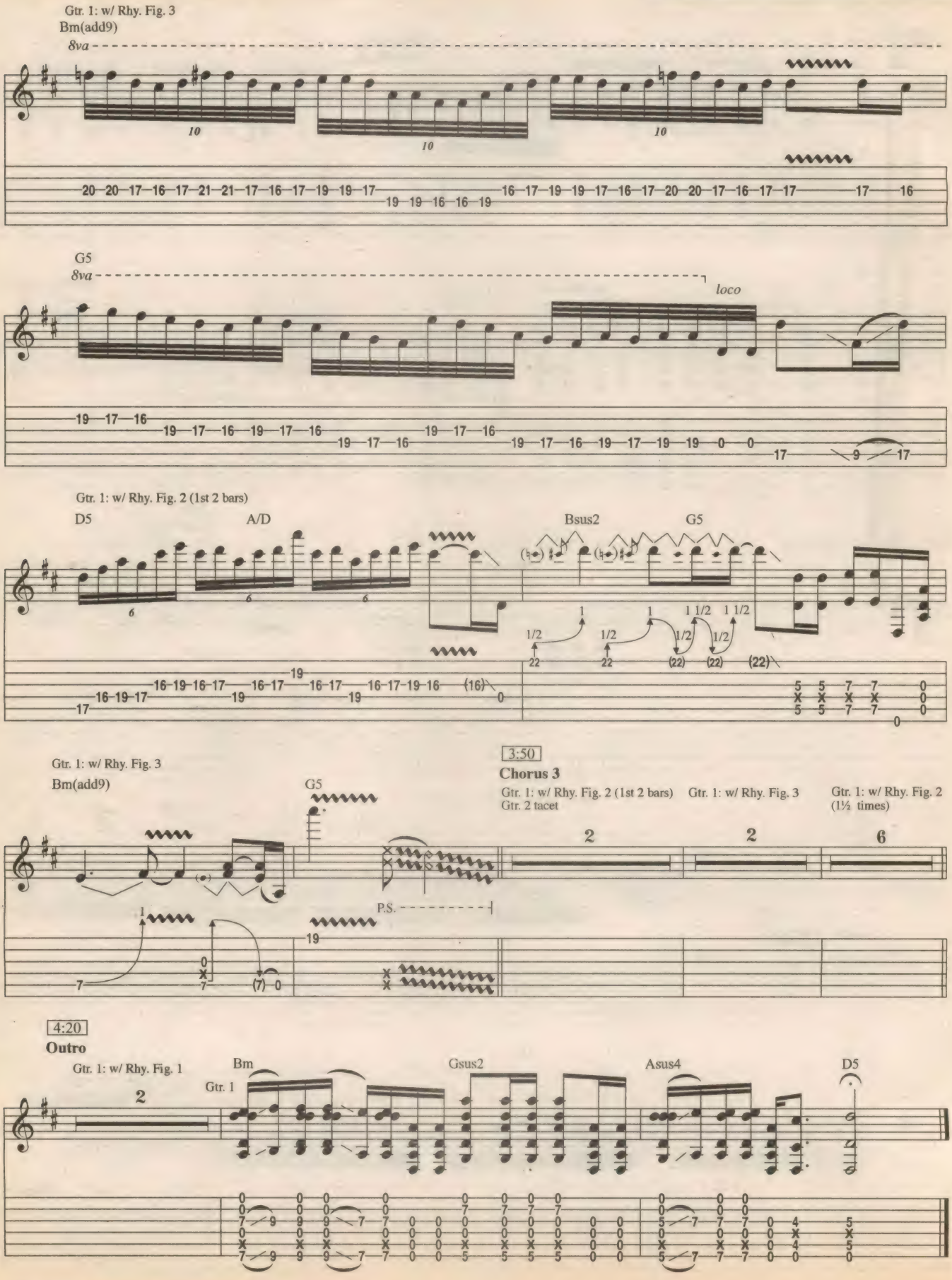


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Open Your Eyes



"Talk Shows on Mute" Incubus



By Lorne Behrman

Time and time again, creative firecrackers like the Red Hot Chili Peppers and Incubus sell an increasing number of albums as their axemen progress from eccentric virtuosos to tasteful tunesmiths. But for guitar-heads it's a bummer when great players start taking themselves seriously as songwriters, as it usually means that they start taking themselves less seriously as guitarists. However, on Incubus' latest album, *A Crow Left of the Murder*, guitarist Mike Einziger has found the perfect balance between writing gleaming pop-rock gems and playing some wildly brilliant guitar.

THE INTRO/VERSE RIFF

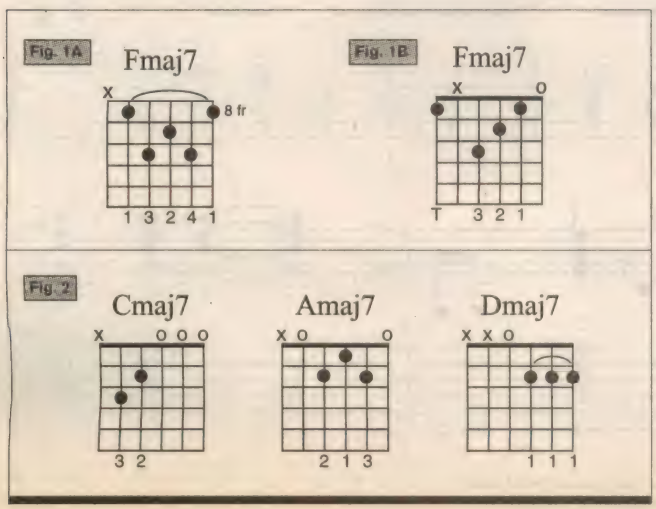
A tidy four-bar motif, the intro/verse riff alternates between fragments that imply C (C–E–G) and Am7 (A–C–E–G) chords. Within this harmonic backdrop, Einziger has found some hip ways to avoid strumming boring cowboy chords. Notice how during the first two beats of bars 1 and 2 he strips the C chord of its 5th, voicing it as a lean dyad. To do the same, fret the 5th string's 3rd-fret C with your 3rd finger, and the 4th string's 2nd-fret E with your 2nd finger. Also, dig how Einziger adds some bite by sneaking in a funky, open-string perfect 4th (A–D) on both beat 2 and the "and" of 4. The final two bars of this riff are played similarly, but with an Am7 sound. For the dyad shape here—paired with the open 5th string—simply fret the 4th string's 2nd-fret E with your 2nd finger. And heed the E5 (E–B) shape that Einziger tucks in near the end of the last measure, as it requires a shift up to 7th position.



ALBUM
A Crow Left of the Murder
(Epic/Immortal)

THE MAJOR 7TH CHORDS

In the chorus, the harmonic content is also spare, with much of the real estate occupied by an 8th-position Fmaj7 chord [F–A–C–E, **Fig. 1A**], which is simply an F triad (F–A–C) with a major 7th (E) tacked on. There are a couple of additional voicing options for that colorful chord. You could simply play an open Fmaj7 chord, or you could choose a 1st-position closed voicing [**Fig. 1B**], which sets up an approach the chorus' 3rd-fret G chord from a whole step below.



During the Police-like third verse, Einziger uses a breezy open Cmaj7 chord [**Fig. 2**]. Pay attention to how open strings lend this grip some depth, and then do the same with Fig. 2's Amaj7 and Dmaj7 chords. The lesson here is to always think about smooth ways to voice chords, so that your progressions come off sounding sophisticated and fluid.

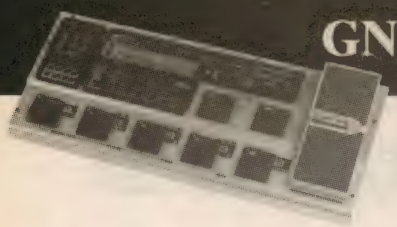
THE SOLO

In his solo, Einziger sticks to comfy diatonic sequences, favoring lyricism over flash. The first four bars are rooted in the 5th-position A minor pentatonic scale (A–C–D–E–G). Einziger then reaches for a nice melody—picked from the A natural minor scale (A–B–C–D–E–F–G)—on the 4th string, which rubs against the open G string. Next, he grips the 8th-position Fmaj7 chord and picks out a breezy arpeggio before sneaking in some spidery repetitive licks that evoke the Cure's gothic pop-rock.

Something to think about while learning this solo is how "in the moment" it sounds—the tone is pure, the touch relaxed, and the melodies very straightforward. You don't hear an "agenda"; the solo doesn't sound mapped out, yet it still has a narrative flow. A good way to achieve this feel is to improvise one of your own solos without accompaniment. Pick a key and a mood, then introduce an idea; play around spontaneously, developing the idea and connecting it to others. The more you do this, the more natural improvising will become.

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PICKUP/POSITION: Single-coil/Bridge
GAIN: 4
EQ: Bass/Mid/Treble: 7/6/5
FX: Overdrive, delay, chorus

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TALK SHOWS ON MUTE

As Recorded by Incubus

(From the Epic/Immortal Recording A CROW LEFT OF THE MURDER)

Words and Music by Brandon Boyd, Michael Einziger, Jose Pasillas II, Chris Kilmore and Ben Kenney

Lyrics

Verse 1
Take a bow,
Pack on powder,
Wash 'em out with buzzing lights.
Pay an audience to care,
Impress me personality.

Verse 2
Still and transfixed,
The electric sheep
Are dreaming of your face.
Enjoy you from the chemical
Comfort of America.

Chorus
Come one,
Come all
Into 1984.
Yeah, three, two, one,
Lights, camera, transaction.

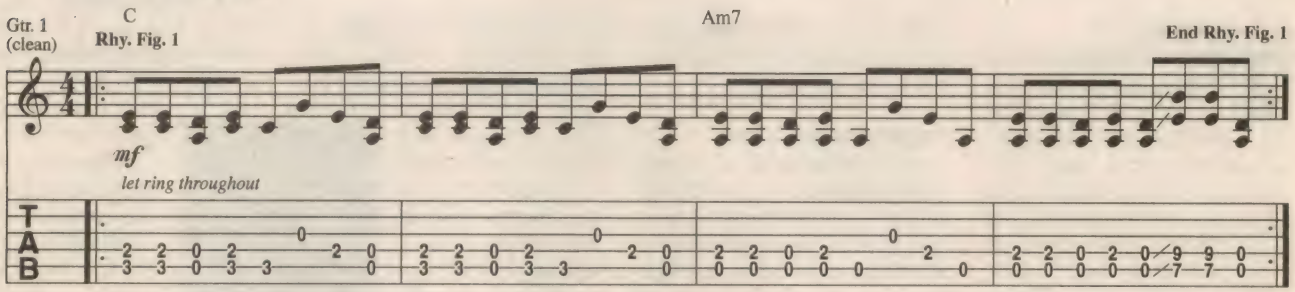
Verse 3
Quick, your time is almost up.
Make all forget that they're the moth.
Edging in towards the flame,
Burn into obscurity.

Verse 4
Still and transfixed,
The electric sheep
Are dreaming up your fate.
We judge you from
The card castle
Comfort of America.

Verse 5
Your foundation is canyoning.
Fault lines should be worn with pride.
I hate to say it,
You're so much more,
You're so much more
Endearing with the sound turned off.

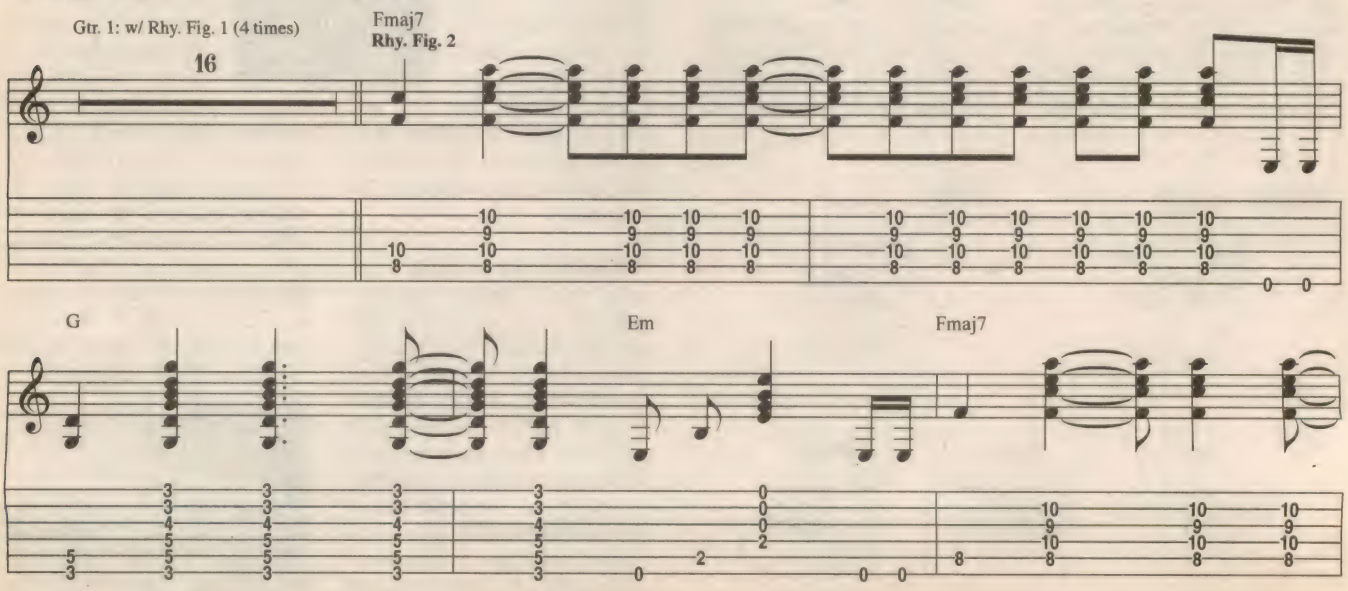
Intro

Moderate Rock ♩ = 114



0:19
Verses 1 & 2
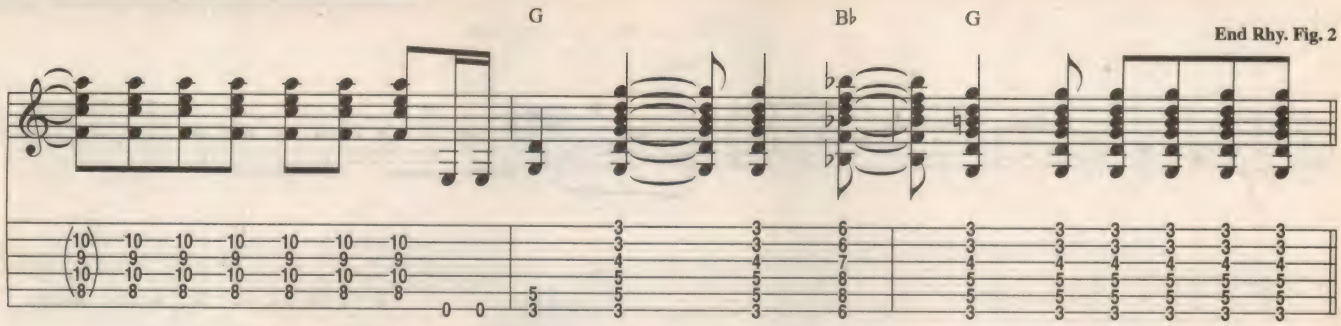
0:52
Chorus



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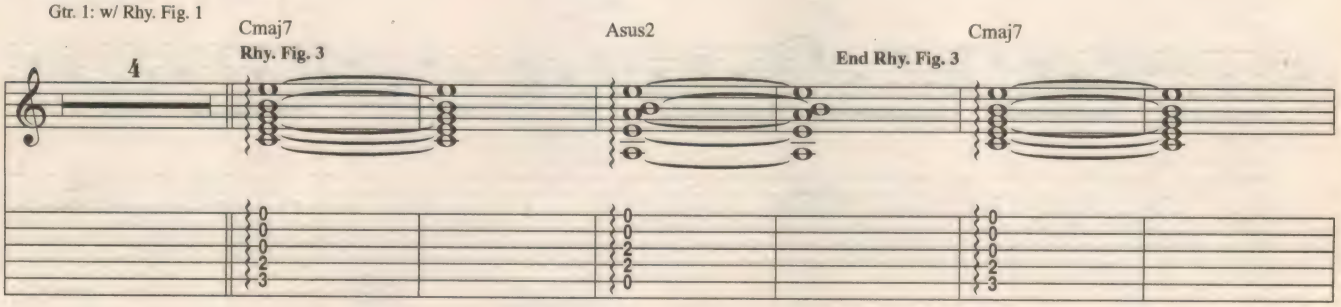
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Talk Shows on Mute



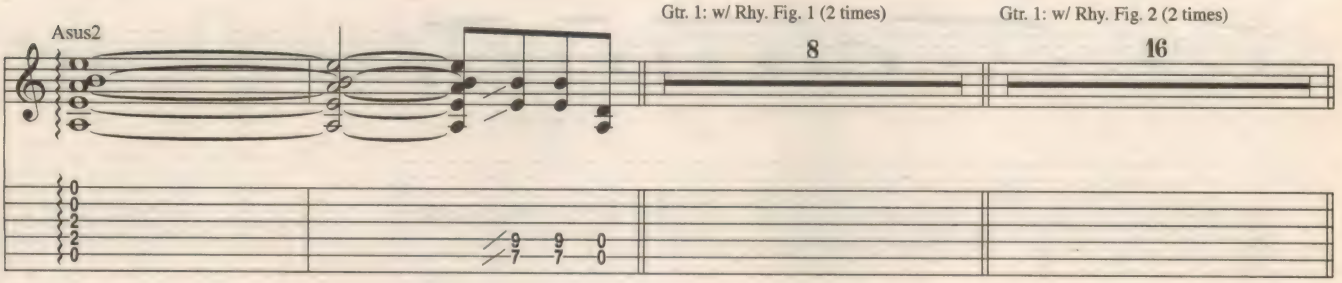
1:09
Interlude
Gtr. 1: w/ Rhy. Fig. 1

1:18
Verse 3

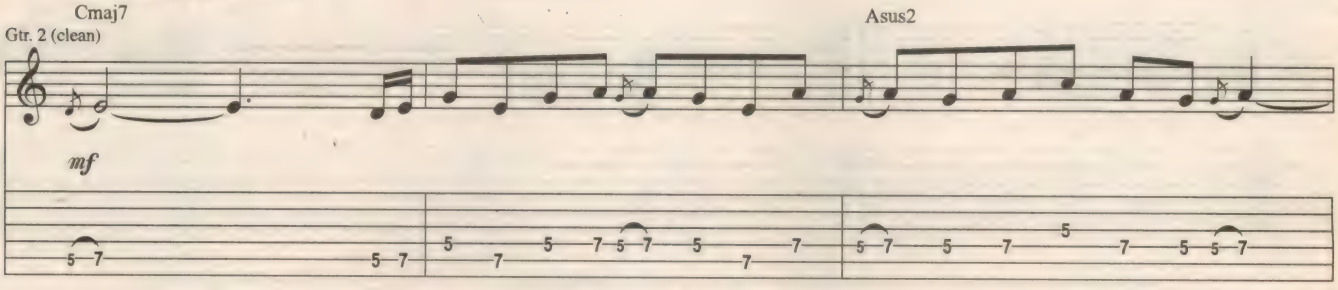


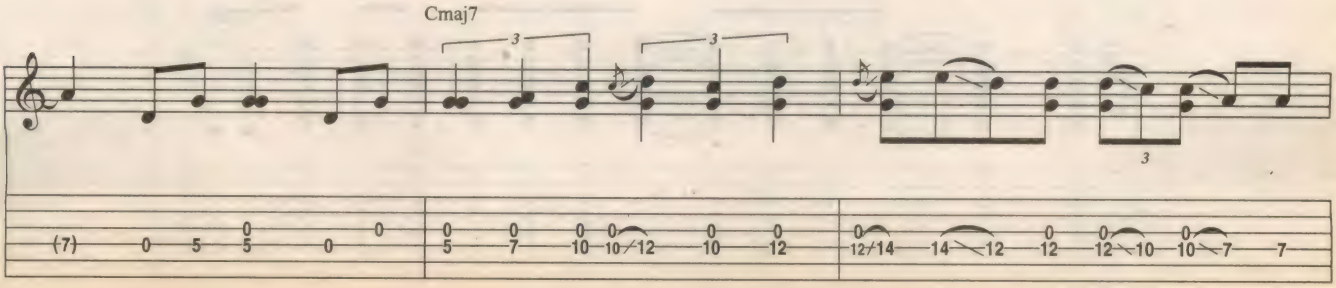
1:34
Verse 4
Gtr. 1: w/ Rhy. Fig. 1 (2 times)

1:51
Chorus
Gtr. 1: w/ Rhy. Fig. 2 (2 times)



2:25
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 3 (2 times)

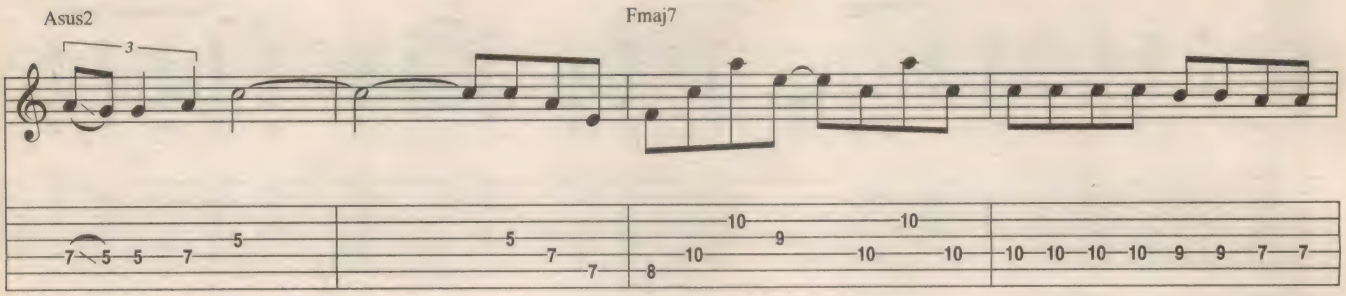


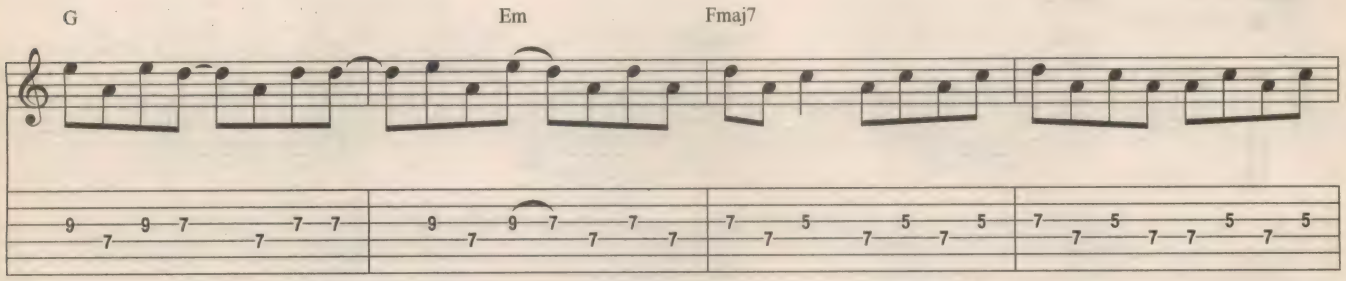


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Talk Shows on Mute

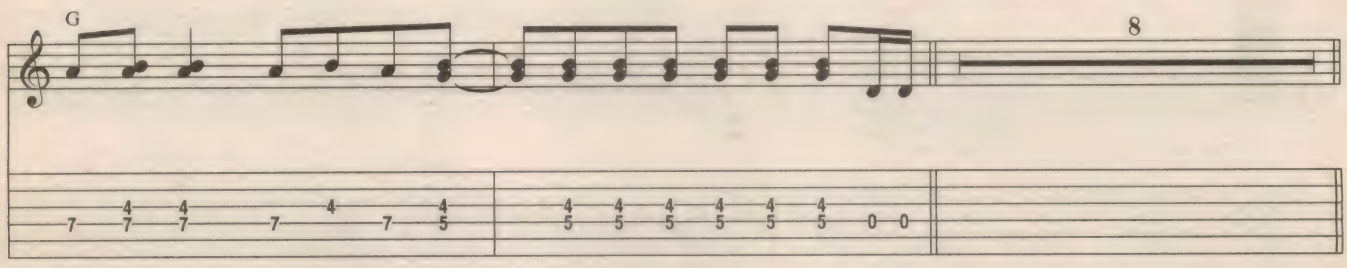
Gtr. 1: w/ Rhy. Fig. 2 (1st 6 bars)





2:59
Chorus

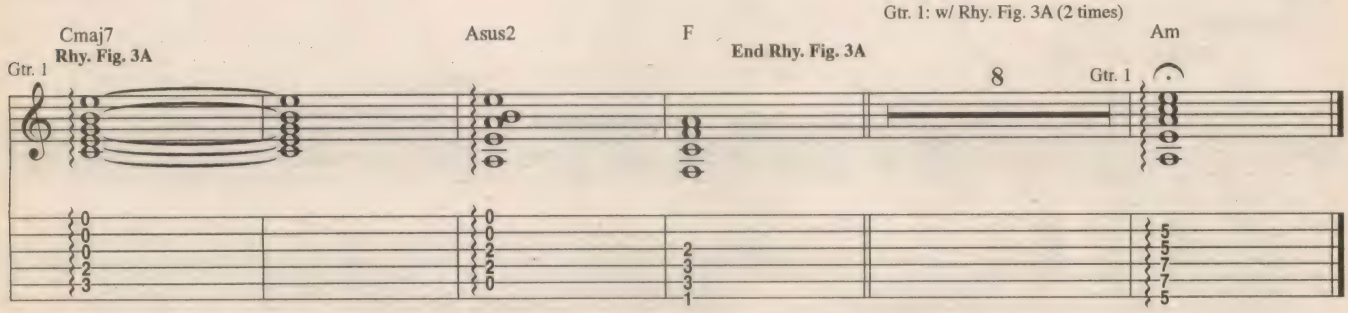
Gtr. 1: w/ Rhy. Fill 1
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2 tacet
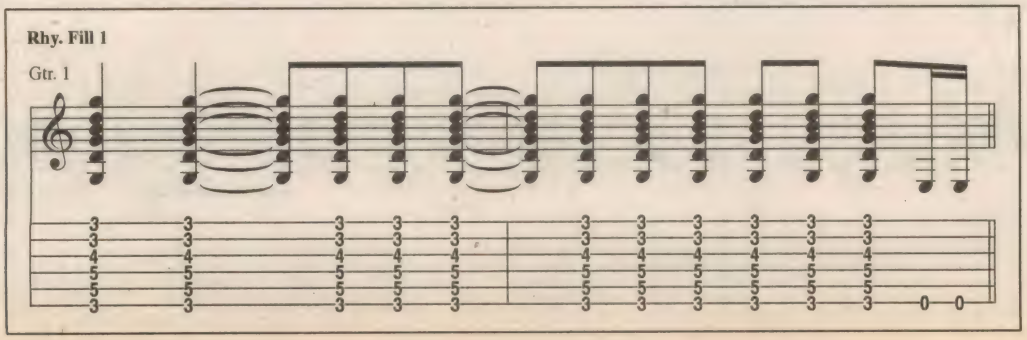


3:15
Interlude

3:24
Verse 5

Gtr. 1: w/ Rhy. Fig. 3A (2 times)





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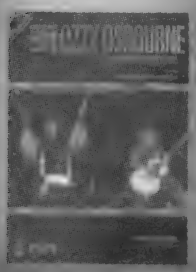
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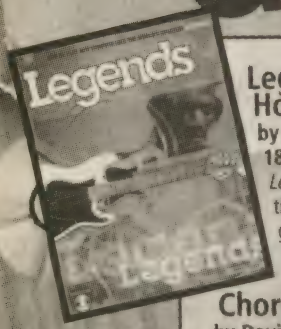
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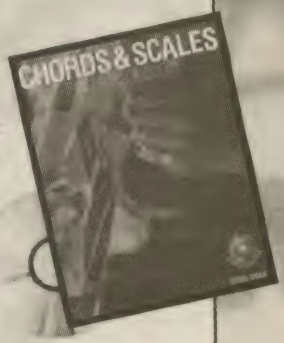
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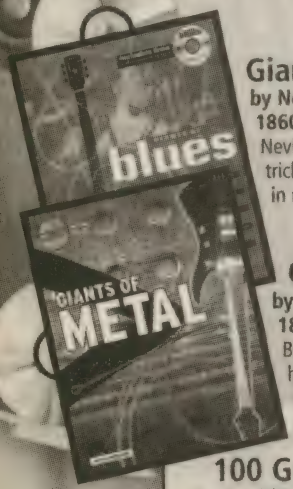
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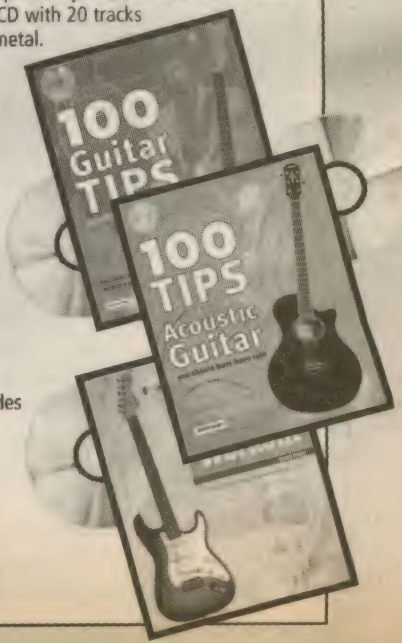




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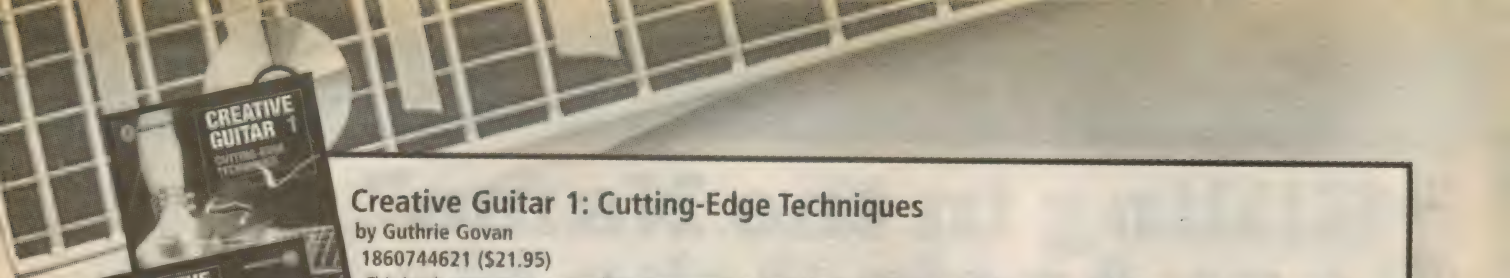
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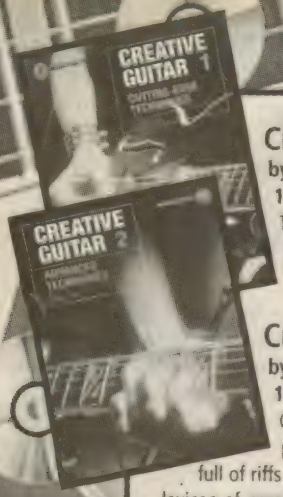


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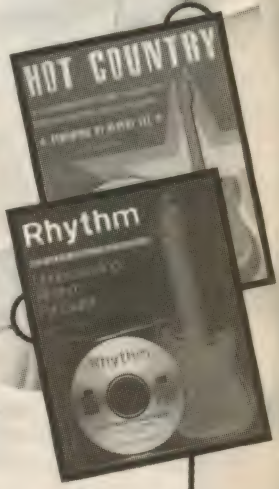
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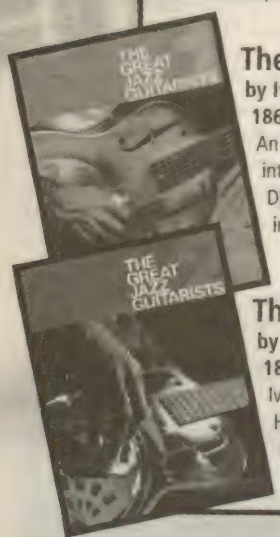


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"Killing in the Name" Rage Against the Machine





ALBUM
Rage Against the Machine
(Epic)

By Dale Turner

Upon the release of Rage Against the Machine's self-titled debut, the single "Killing in the Name"—ripe with frontman Zack de la Rocha's inflammatory lyrics and guitarist Tom Morello's menacing riffs—quickly became the band's signature song. "Killing" was also the first track on *Rage Against the Machine* to feature Morello's revolutionary use of the Digitech Whammy Pedal.

THE TUNING

Both guitars in "Killing in the Name" are in drop-D tuning, which is simply standard tuning (E–A–D–G–B–E), with the 6th string lowered one whole step, to D. To access drop D, just match the pitch of your 6th string's 12th-fret harmonic (E) with that of your open 4th string (D). Interestingly, on each of *Rage*'s drop-D tracks—including "Freedom" and "Take the Power Back"—Morello used his $80 "Pawnshop Special," an axe he scored at a Toronto store.

RAGING RIFFS

After a repeatedly slammed and sustained D5 chord, the song's first wave of behemoth riffs—a rhythmically intense buildup based heavily upon quarter-note triplets—surfaces. Nailing a quarter-note triplet can be pretty tough. Try having two or more guitarists simultaneously play them, and you'll most likely be surprised at the out-of-sync results! Most axemen assume that they can just "feel it," and so don't subdivide (count) in a fashion that will help them play the rhythm precisely. In a nutshell, a quarter-note triplet is arrived at by attacking every other "tick" of an eighth-note triplet, counted, "*one*-uh-*let*, two-*uh*-let, *three*-uh-*let*, four-*uh*-let" [**Fig. 1**]. With regard to "Killing in the Name," every time you see three quarter notes grouped within a bracketed "3," use Fig. 1's count to subdivide accordingly, picking the note that falls on each italicized syllable. Also, note that the song's intro is punctuated with octaves, each of which can be played with the shape in **Fig. 2**.

About 40 seconds into "Killing in the Name," the main riff (Riff A) makes its first appearance. Interestingly, it was during his days as a guitar instructor that Morello conceived this pattern; it spontaneously erupted during a private demonstration of drop-D tuning. To smooth over all the tricky fretting moves in Riff A, try tackling it in sections, focusing separately on the hammer-ons, muted-string scratches [**Fig. 3**], and legato-style power chords [**Fig. 4**] before putting it all together.

WHAMMY PEDAL WEIRDNESS

In this track's quirky lead, Morello throws down some screeching single-note lines, courtesy of his trusty Whammy Pedal (locked into its "octave higher" setting). While playing broken octaves from the D minor pentatonic scale (D–F–G–A–C) [**Fig. 5**], Morello, in sync with each beat, rocks his foot back and forth on the pedal. (The "toe down" position sounds the guitar's notes an octave higher.) The speed-picking chops Morello displays throughout this section are ample evidence that at one point he did indeed practice upwards of eight hours a day!

TONE ZONE
GUITAR 1&2: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 7-8
EQ: Bass/Mid/Treble: 6/8/7
FX: Digitech Whammy Pedal

Fig. 1

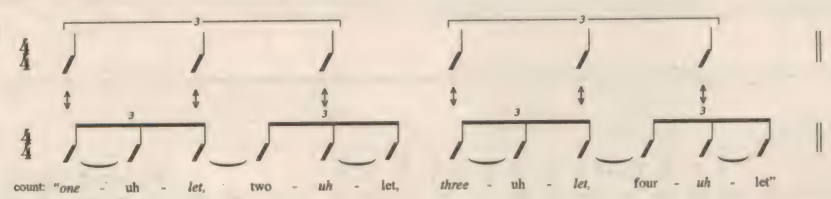


Fig. 2

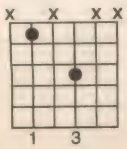


Fig. 3

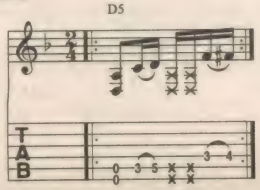


Fig. 4

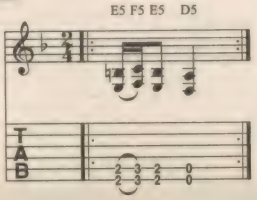
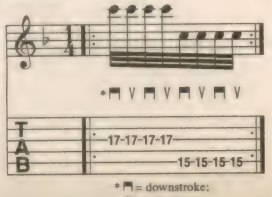
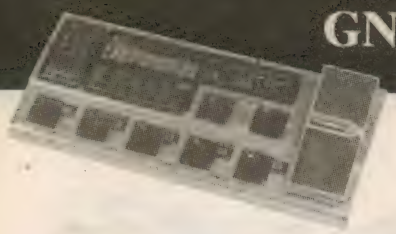


Fig. 5



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KILLING IN THE NAME

As Recorded by Rage Against the Machine

(From the Epic Recording RAGE AGAINST THE MACHINE)

TRACK 69* ON THE CD

Words and Music by Zack de la Rocha, Tom Morello, Tim Commerford and Brad Wilk

Lyrics

Verses 1 & 2
Some of those that work forces are the same that burn crosses.

Chorus
Killing in the name of.
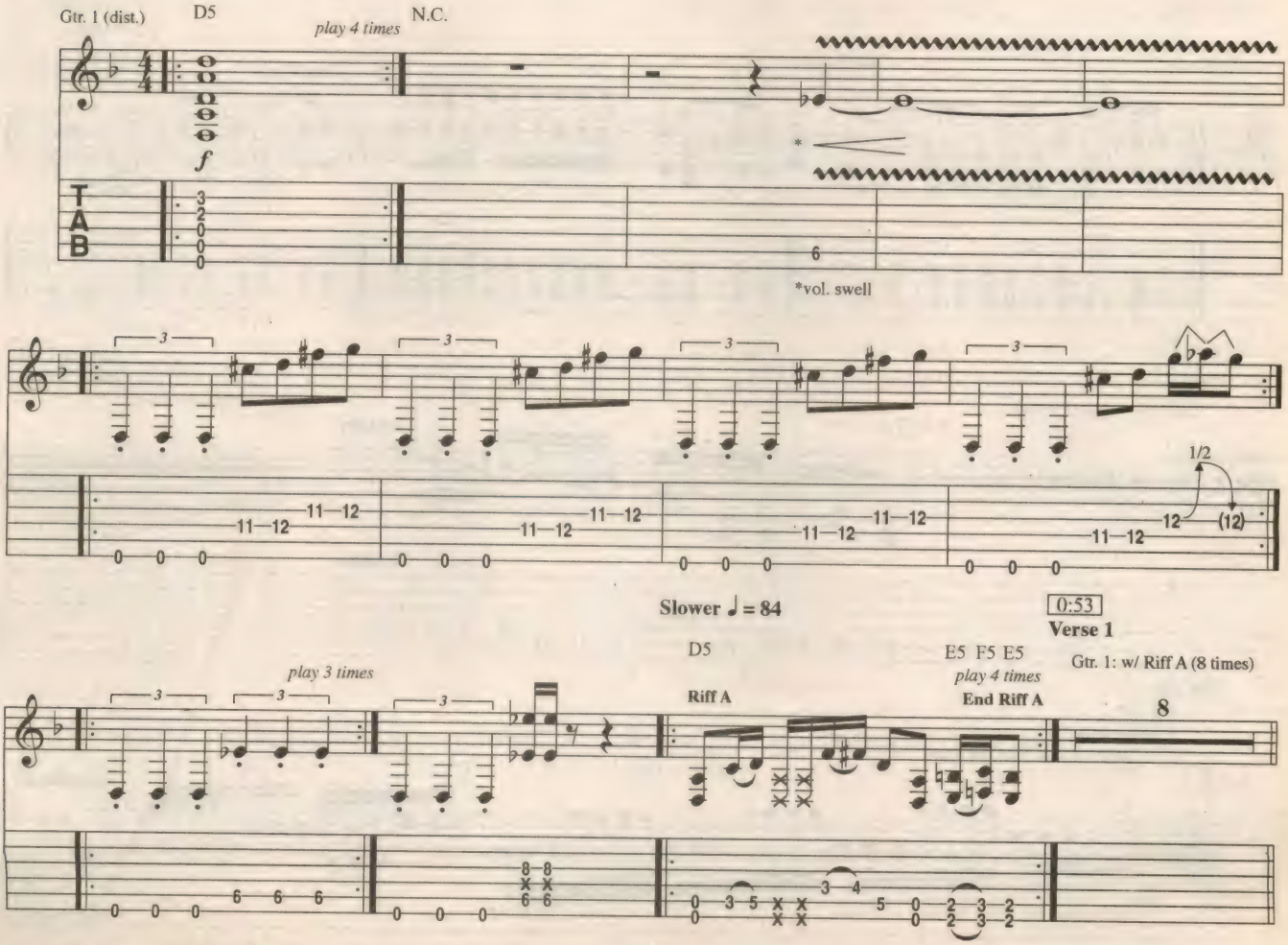
Interlude
And now you do what they told ya.
Those who died are justified by wearing your badge and your chosen white.
You'll justify those that died by wearing a badge and your chosen white.

Bridge & Outro
Fuck you, I won't do what ya tell me!

Drop D tuning:
(low to high) D–A–D–G–B–E

Intro

Moderate Rock ♩ = 126



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Killing in the Name

1:17
Chorus

Gtr. 1 D5 E5 F5 E5 F5 E5 D5

1:29
Interlude
Swing Feel (=)

C5 *play 4 times* *play 4 times*

P.M.

To Coda

F5 G5
play 8 times

play 3 times **Rhy. Fig. 1** **End Rhy. Fig. 1**

2:22
Verse 2

D.S. al Coda (take repeats)

Gtr. 1: w/ Riff A (3 times) Gtr. 1: w/ Riff A (4 times)

Coda

3:50
Guitar Solo

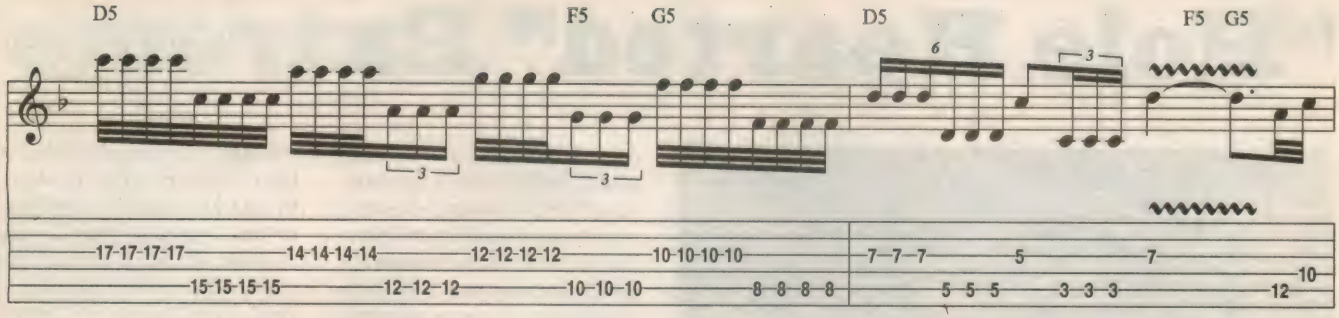
Gtr. 1: w/ Rhy. Fig. 1 (8 times)

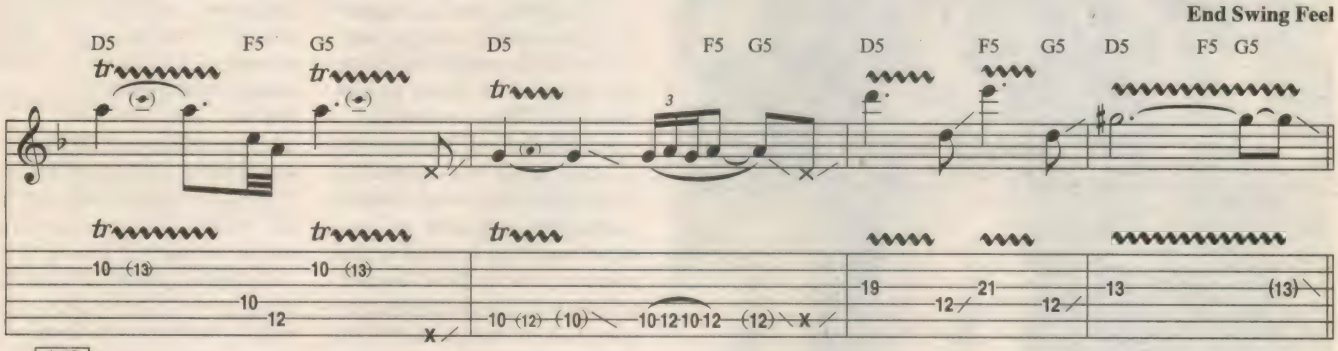
Gtr. 2 (dist.) D5 F5 G5 D5 F5 G5

f

w/ Digitech Whammy Pedal

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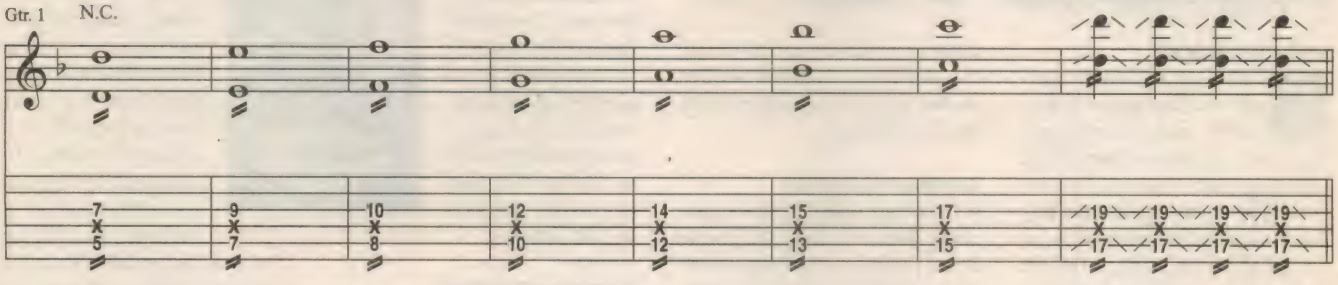




4:12

Bridge

Freely

Gtr. 2 tacet

Gtr. 1 N.C.



4:34
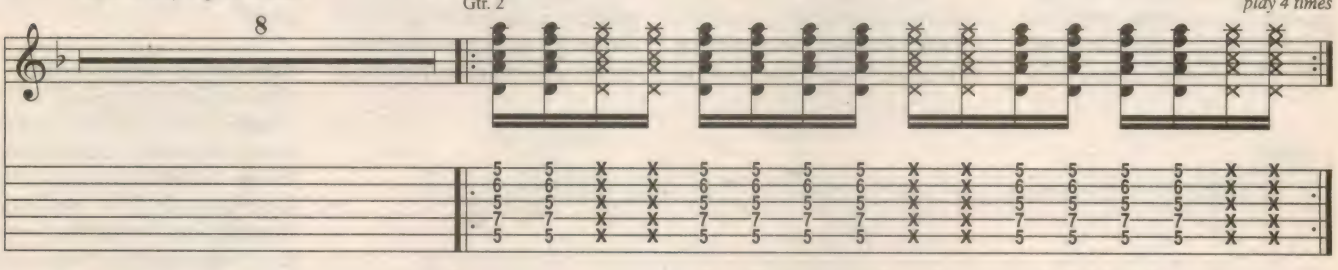
Outro

Gtr. 1: w/ Rhy. Fig. 1 (12 times)

Dm7
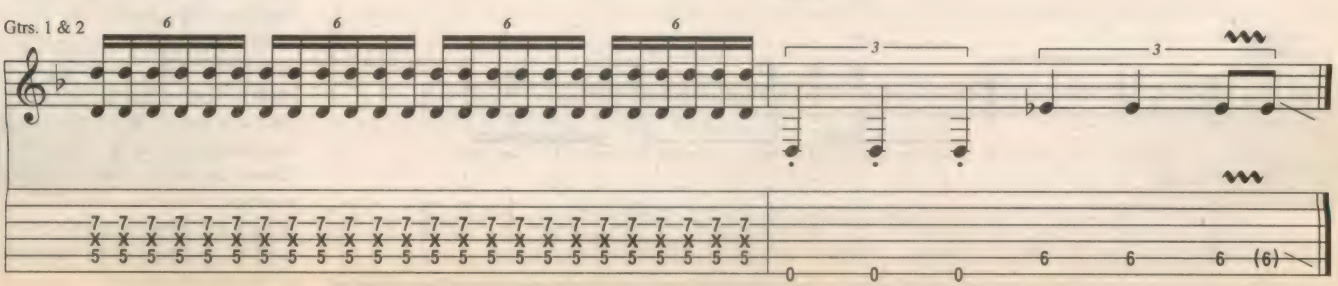
Gtr. 2

play 4 times



Tempo I

Gtrs. 1 & 2



"Hole Hearted" Extreme



By Douglas Baldwin

Some very legitimate guitarists, Extreme's Nuno Bettencourt included, resided at the intersection of hair metal and shred guitar. Bettencourt's musical excursions followed a stylistic map that covered everything from state-of-the-art shred to lounge jazz. *Pornograffitti* was the band's pinnacle, a concept album that explored the chasm between true love and cheap thrills, and "Hole Hearted," along with the #1 smash "More Than Words," proved to be the very zenith. Isn't it ironic that the mega-chops players so often ended up hitting biggest with acoustic ballads?

TUNING THE TWELVE

A 12-string acoustic guitar dominates "Hole Hearted." If you've never played a 12-string before, the sound is beautiful, but the tuning is a challenge. Played like a standard guitar, its strings are set in pairs, or *courses*. The 1st and 2nd courses (E and B) are tuned in unison, whereas the remaining four (G, D, A, and E) are tuned in octaves. (Six-string and 12-string tuning relationships are compared in **Fig. 1**.) Tuning a 12-string requires great patience and attention to correct pitch, because any given string must match its course partner, and, of course, the whole six-course team must be in agreement. But once a 12-string is properly tuned, the wonderful chime and jangle of its octave strings makes everything worthwhile.

In "Hole Hearted," Bettencourt's 12-string guitar work resembles Yes guitarist Steve Howe's acoustic playing on songs such as "Your Move" and "And You And I." The opening chords in "Hole Hearted" are based on a single fingering: an open D-chord shape, moved up the neck against a *pedal point*—the open D string, which remains constant in the bass. The resulting D, E/D, and F/D chords generate a pleasant symphonic majesty. This same pedal-point approach is used at the pre-chorus for the A/D and G/D chords.



ELECTRIC ACOUSTICS

Also noteworthy in "Hole Hearted" is the appropriation of riffs typically reserved for the electric guitar. Riff A, which moves the song from the tonal center of D major to A major, is the kind of line you'd expect to hear on electric guitar, as played by Led Zeppelin's Jimmy Page, or Jimi Hendrix with his Band of Gypsies. This riff is formed by a call-and-response pattern: a single-note line from A minor pentatonic (A–C–D–E–G)—supported by the droning open-A course—is answered with a double-stop phrase in A Mixolydian (A–B–C♯–D–E–F♯–G), wherein the major 3rd (C♯) is approached from the minor 3rd (C, enharmonically notated as B♯) with a hammer-on. The minor pentatonic phrase then calls again, and this time it's answered with a syncopated single-note A natural minor (A–B–C–D–E–F–G) reply.

Elsewhere, a six-string slide guitar solo recalls Duane Allman's electric work. Whereas roots-driven acoustic slide players rarely venture into the neck's upper extremities, the intrepid Bettencourt spends most of his time between the 10th and 17th frets. Bettencourt's acoustic tone here is clearly pickup-driven; the guitarist probably used a piezo bridge unit, which helps cut through the 12-string's jangle jungle.

SYNCOPATED 16TH NOTES

The rhythm throughout "Hole Hearted" is built on syncopated 16th-note patterns, negotiated as follows: Each beat is counted with a number—in this case, "one" through "four" for the four beats in a measure of 4/4 time—and then subdivided into the syllables "ee," "and," and "uh." Notes on the beats and the "ands" are played with downstrokes/downstrums, and those in between are played with upstroke attacks. For rhythmic cohesion, keep your pick hand moving in a continuous down/up strum, even when no strings are being struck. **Fig. 2** shows the appropriate counting and strums for the first measure of the pre-chorus.

Fig. 1

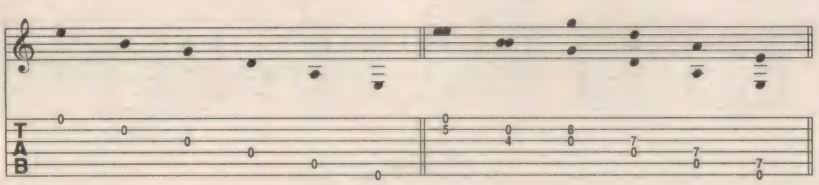
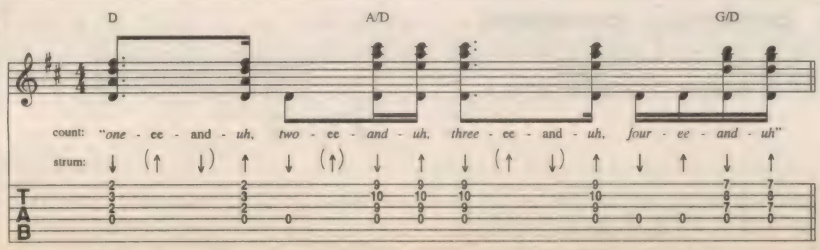
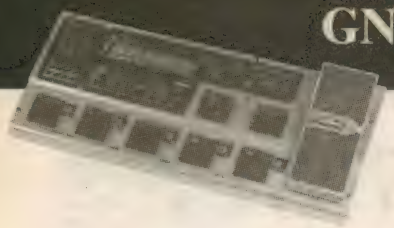


Fig. 2



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HOLE HEARTED

As Recorded by Extreme

(From the A&M Recording PORNOGRAFFITTI)

Words and Music by Nuno Bettencourt and Gary Cherone

Lyrics

Verse 1
Life's ambition, occupy my time.
Priorities confuse the mind.
Happiness, one step behind.
This inner peace I've yet to find.

Pre-Chorus
Rivers flow into the sea,
Yet even the sea is not so full of me.
If I'm not blind, why can't I see
That a circle can't fit
Where a square should be?

Chorus
There's a hole in my heart
That can only be filled by you.
And this hole in my heart
Can't be filled with the things I do.
Hole hearted, hole hearted.

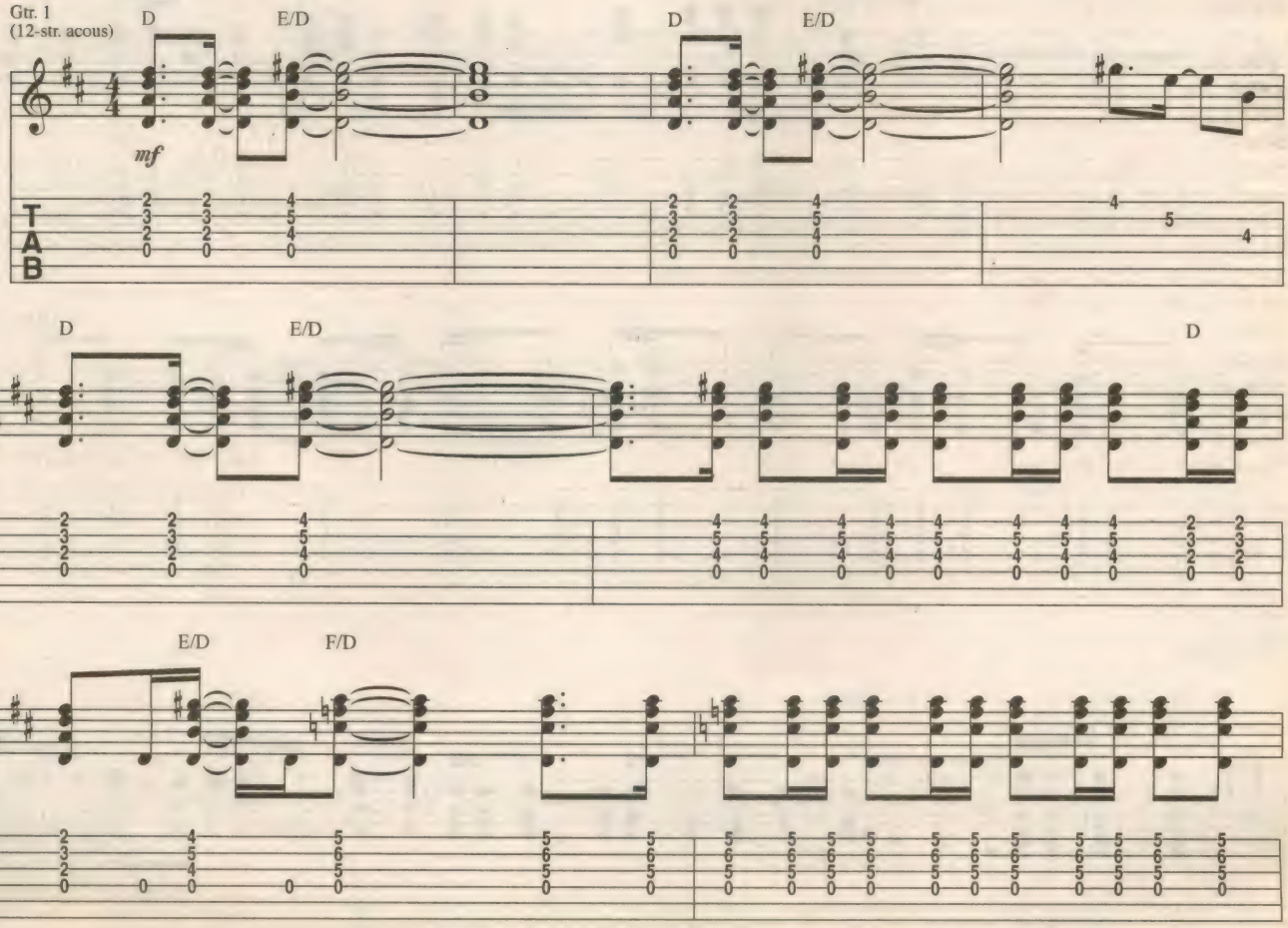
Verse 2
This heart of stone is where I hide.
These feet of clay kept warm inside.
Day by day, less satisfied.
Not fade away before I die.

Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

0:00

Intro
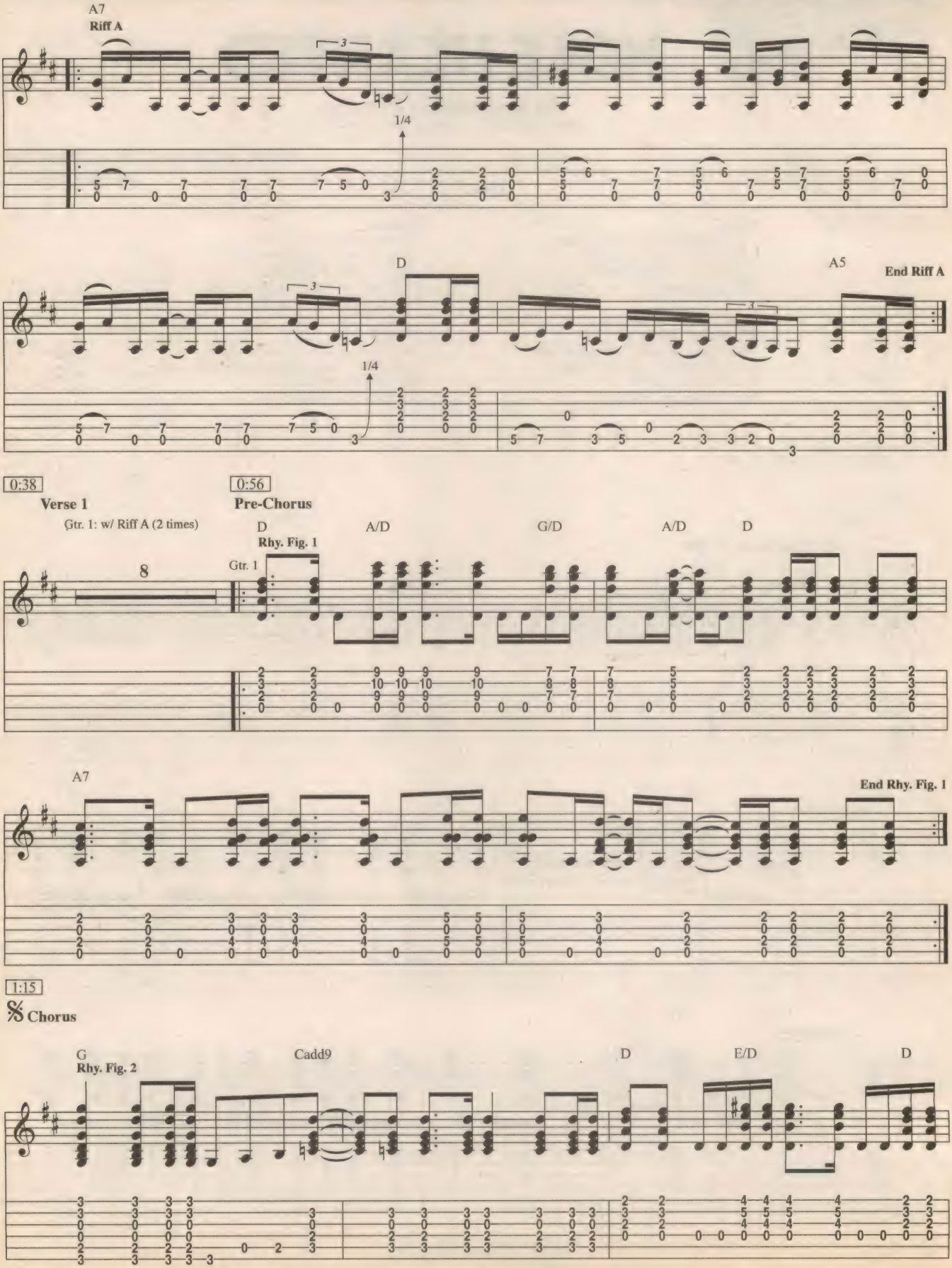
Moderate Rock ♩ = 104



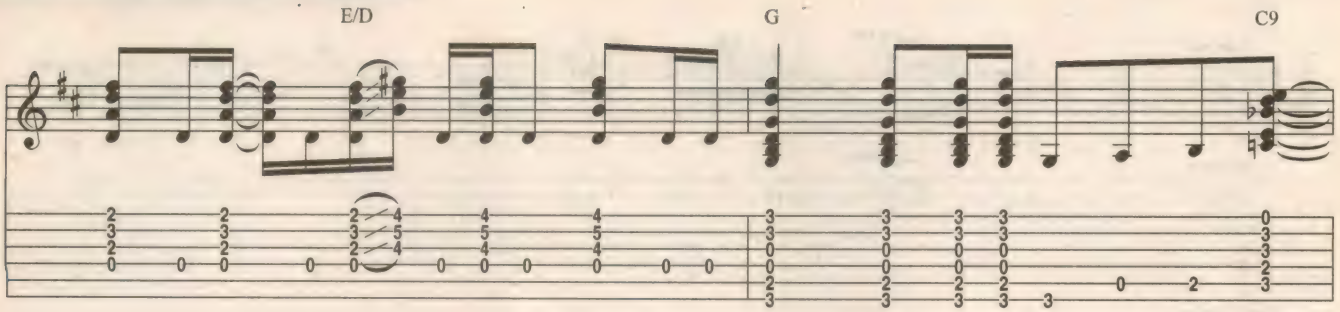
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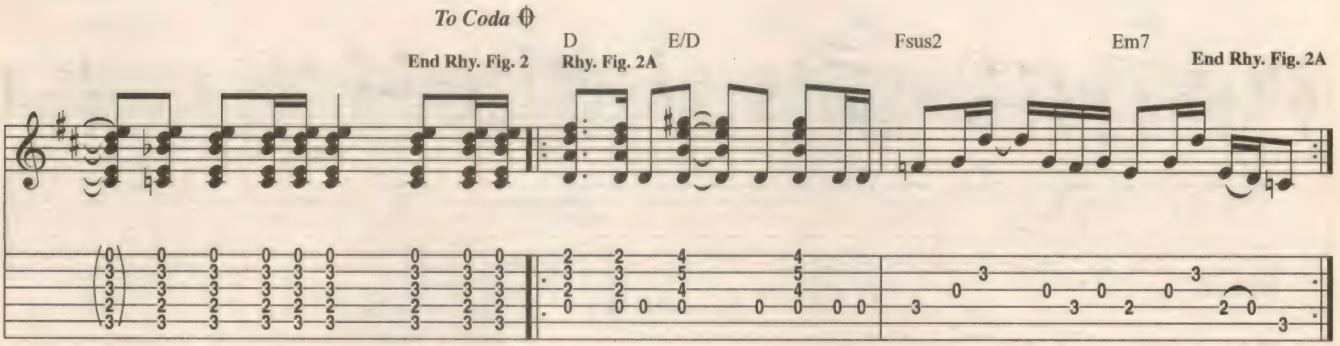
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Hole Hearted



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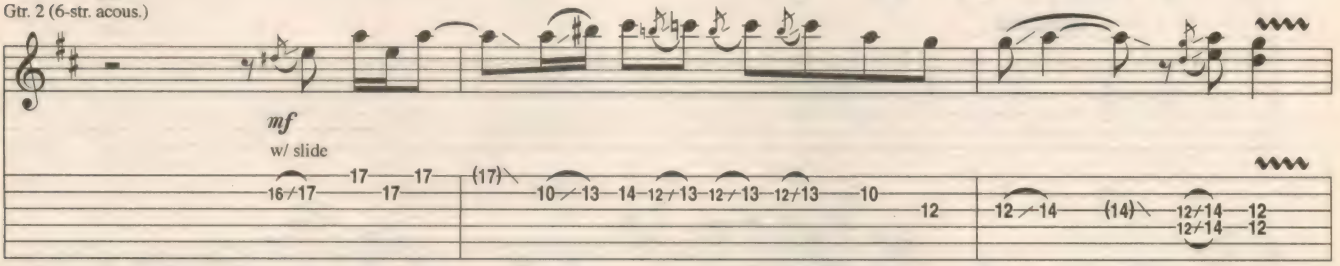
1:39

Guitar Solo

Gtr. 1: w/ Riff A

A7

Gtr. 2 (6-str. acous.)

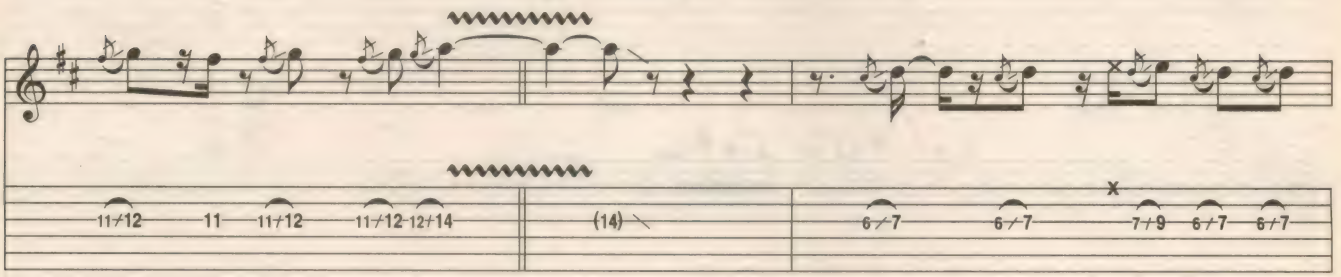


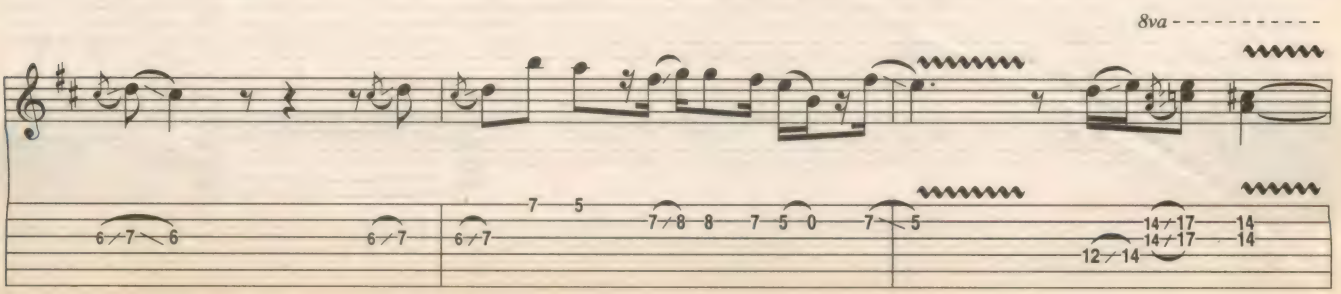
1:48

Verse 2

Gtr. 1: w/ Riff A (2 times)

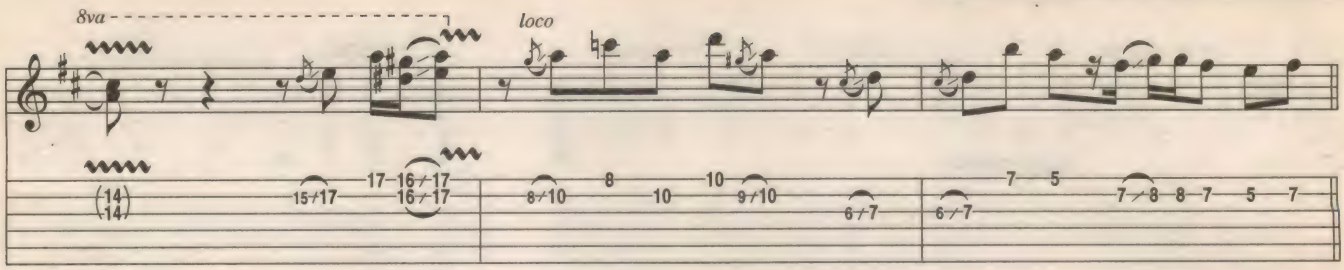
A7





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Hole Hearted

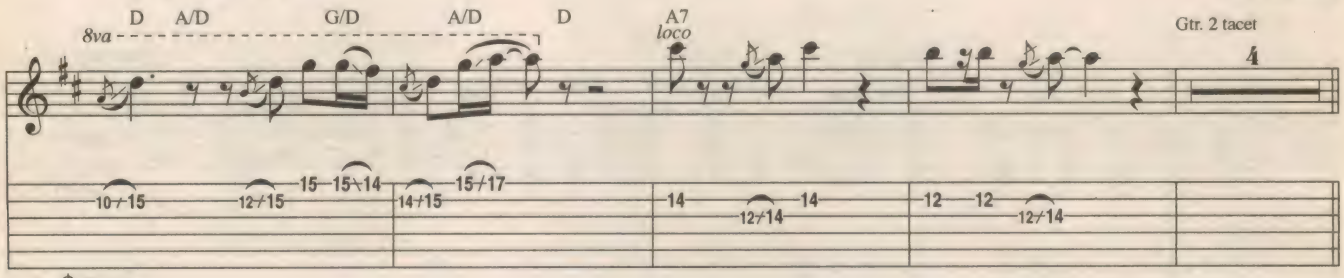


2:07

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

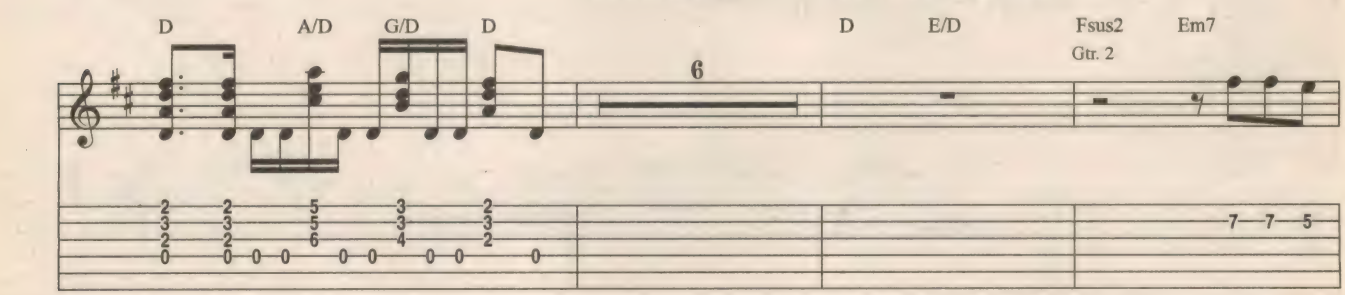
D.S. al Coda

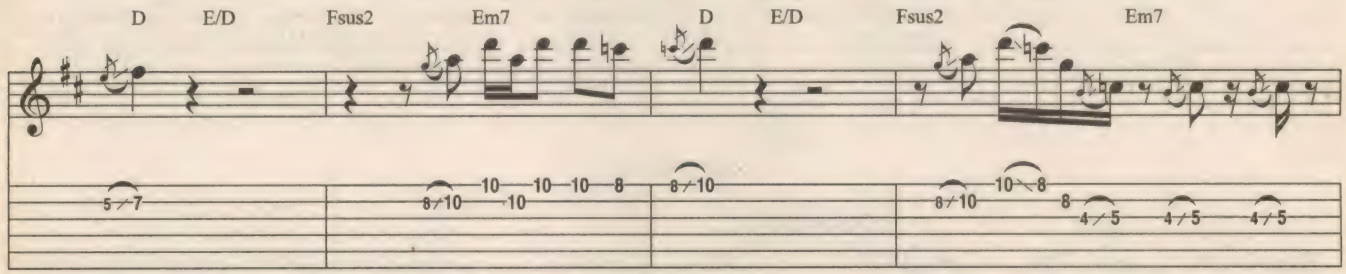


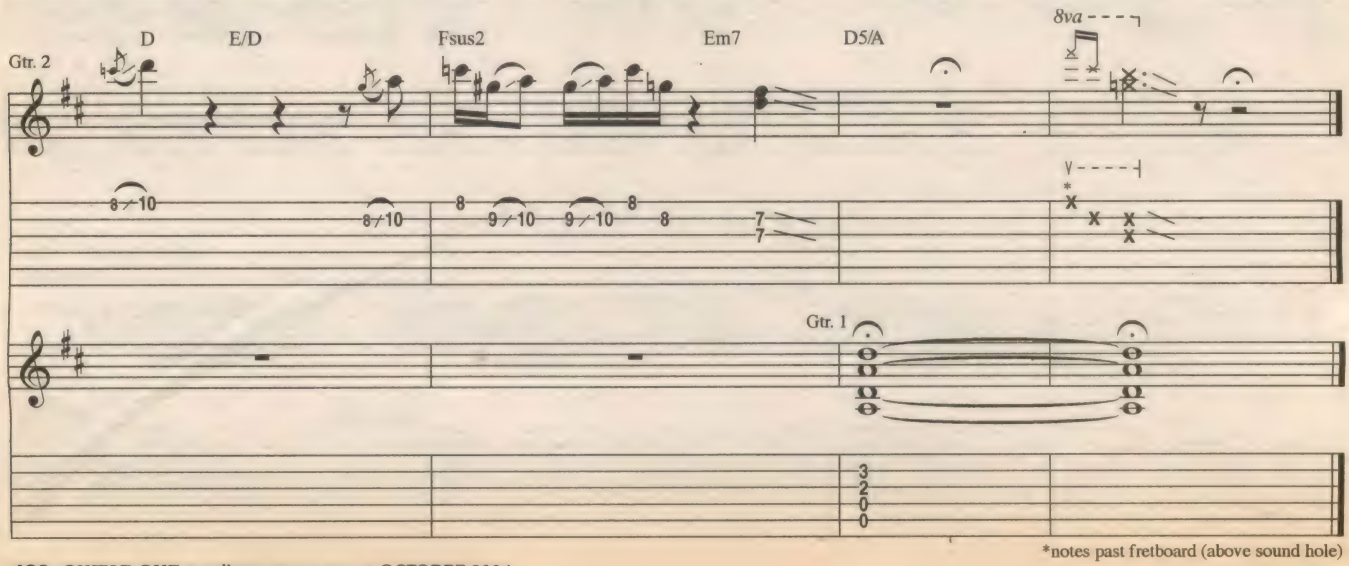
Coda

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2A (4 times)

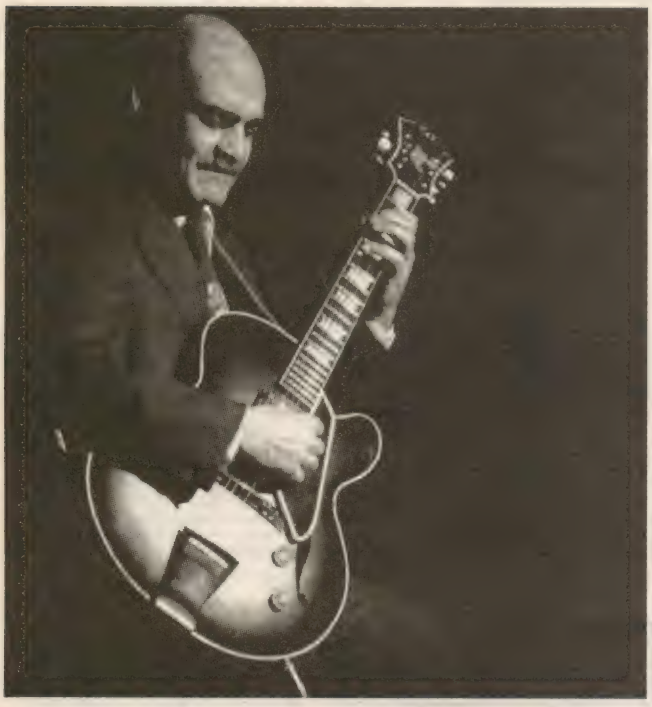






*notes past fretboard (above sound hole)

"Joy Spring" Joe Pass



By Douglas Baldwin

Of all the skills that constitute the art of jazz guitar, the chord-melody solo performance is arguably the pinnacle. As its name implies, a chord-melody solo is an unaccompanied performance in which the guitarist maintains a steady sense of a song's chords while clearly stating the melody. Bonus points are awarded for fresh chord substitutions, harmonically cogent lines, and intelligent bass lines. As you shall see, Joe Pass wrote the book on this style.

HOTHOUSE FLOWERS

"Joy Spring" is a 32-bar jazz classic, yet its continual motion to harmonically distant keys defies traditional protocol. The melody is stated in F major in the first eight bars, and then restated a half step higher in the next eight. The middle eight bars ricochet between the keys of G, F, E♭, and G♭, before returning to F major for restatement of the theme. Pass not only strolls through this harmonic landmine as if it were a spring meadow but also replants the field with fresh flowers; his returns to F and other key centers are seeded with briery flatted-7ths, rather than your garden-variety major 7ths. Pass has also trimmed back some of the more ornate growth in the standard transcription of the melody. **Fig. 1** shows the *Real Book*'s first two bars, followed by Pass' version. Similarly, **Fig. 2** reveals the contrast between the two versions in the last two measures of the head.



ALBUM
Virtuoso #2
(Pablo)

After stating the 32-bar tune (rehearsal letter A), Pass runs down the changes (letter B) with a swinging bass line and even more of his thorny ♭7ths, often set within 9th and 13th chords. He approaches most of these chords in two bop-approved ways: either chromatically, from above (E♭9–D9, G9–G♭9, Am7–A♭m7–Gm7); or with tritone movement (E♭13–Am7, D7♯9– A♭7, A♭m9–D9). In fact, his opening harmonic salvo (F9–E♭9–D9–A♭13–G13–D♭9–C13–G♭7–F7) at rehearsal letter B is one of the psalms of the bebop bible: a I–VI–ii–V cadence dressed in sharkskin.

FLYING HOME

Pass' return to the head [letter C] is not so much a recapitulation as it is a joyous springboard for further exploration. In bar 8, dig the twisty approach to G♭ major via chromatically dipped A♭m7 and D♭13 chords. Also note the hip single-note proclamation in the 17th measure (the G major stretch). Pass' coda repeats bars 30 and 31 of the melody three times, and then eventually settles down—with the help of the bebop psalm mentioned earlier—to a cool F13 chord.

How does an aspiring jazz guitarist cultivate the skills necessary to emulate such a sweet chord-melody solo? Apart from a keen attention to tone and technique, two aspects are vital: knowing various interpretations of the original tune (*All Music Guide* lists 127 recordings of "Joy Spring"), and fully digesting Pass' passages in bite-sized chunks. Read on.

THE CD-ROM

The accompanying shiny disc has four excellent excerpts for your consumption. The first example contains the first eight measures of "Joy Spring" as Pass plays it. Using fingerstyle technique, run through this, shift it up to G♭, then back to F, and you'll have three-quarters of the head! The second example contains the middle eight bars of rehearsal letter B, highlighting Pass' swinging bass lines. The third example is of the G major single-note run during letter C, and the final example demonstrates Joe Pass' bebop-Bible passage that ends this beautiful recording.

Fig. 1

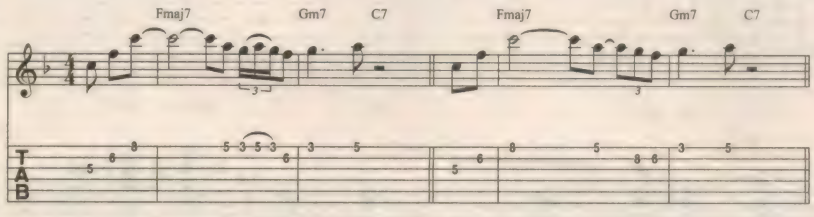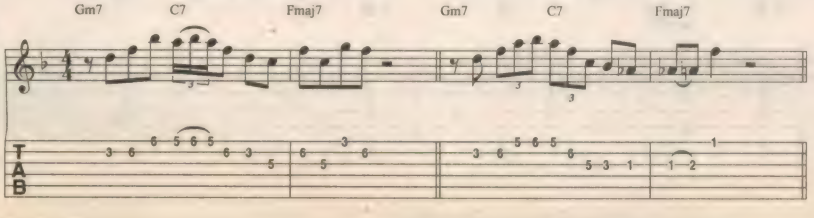
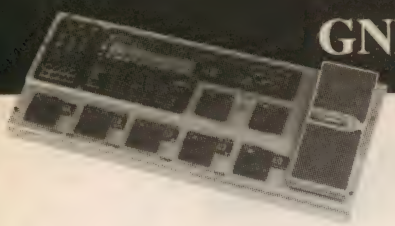


Fig. 2



TONE ZONE
GUITAR 1: Hollowbody
PICKUP/POSITION: Humbucking/Neck
EQ: Bass/Mid/Treble: 5/5/3

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As Recorded by Joe Pass

(From the Pablo Recording VIRTUOSO #2)

Transcribed by Adam Perlmutter

Music by Clifford Brown

FIGS. 1-4 » TRACKS 70-77*
ON THE CD

FIG. 1 » TRACKS 70-71

A **Moderately Slow** ♩ = 82 (♫ = ♩³♪)

CD1 A7♯9♭13 Dm7 G13 D♭9 C13 G♭7 F7

Gtr. 1 (clean)

mp w/ fingers *let ring throughout*

C7♭13 F9 B♭m7 E♭7 A7♭13 D7♯9 A♭7 Gm7

F D9 D♭9

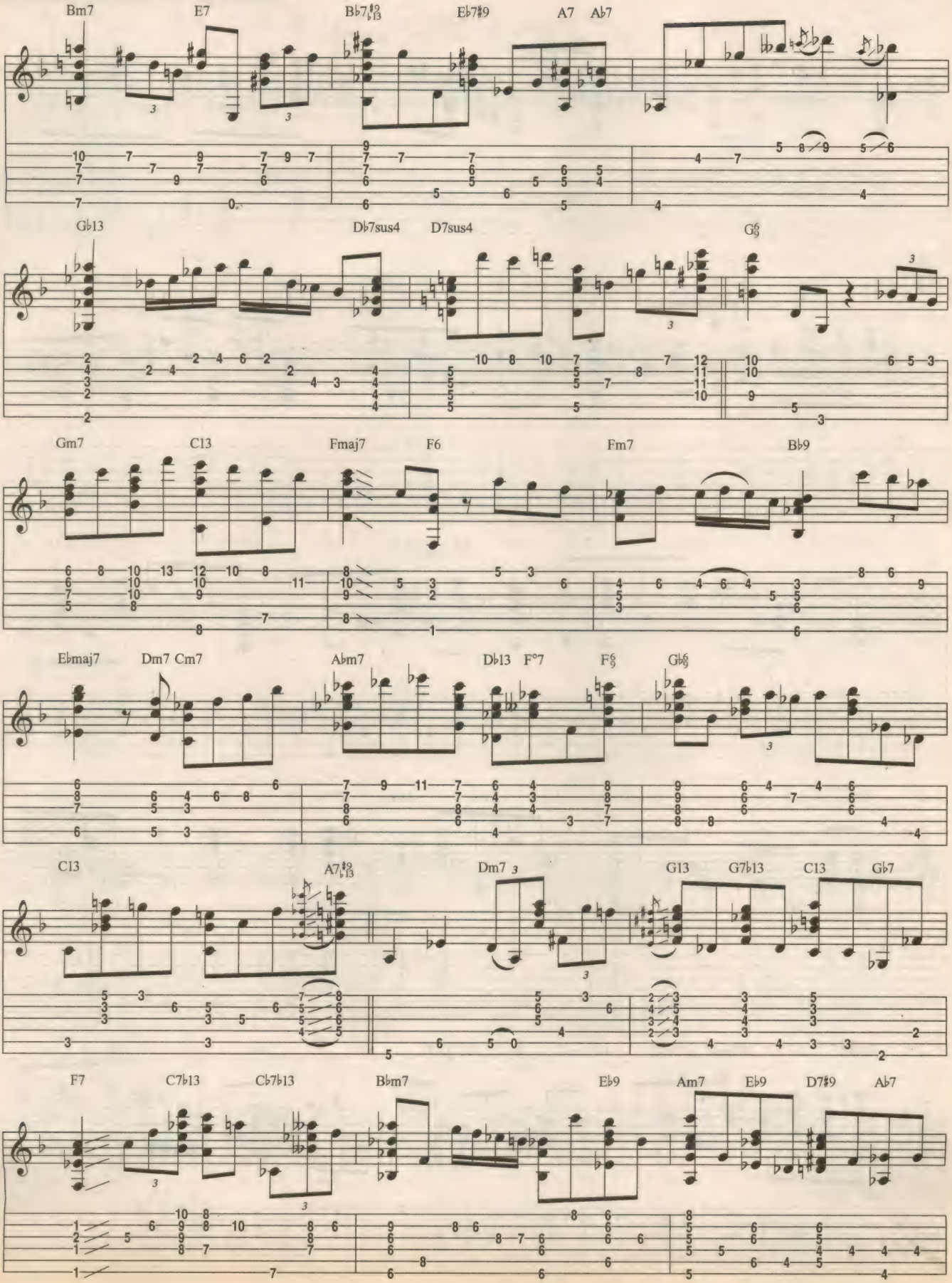
G♭6 A♭13 D9 D♭13 G7 G♭7 D♭7♭13 G♭7

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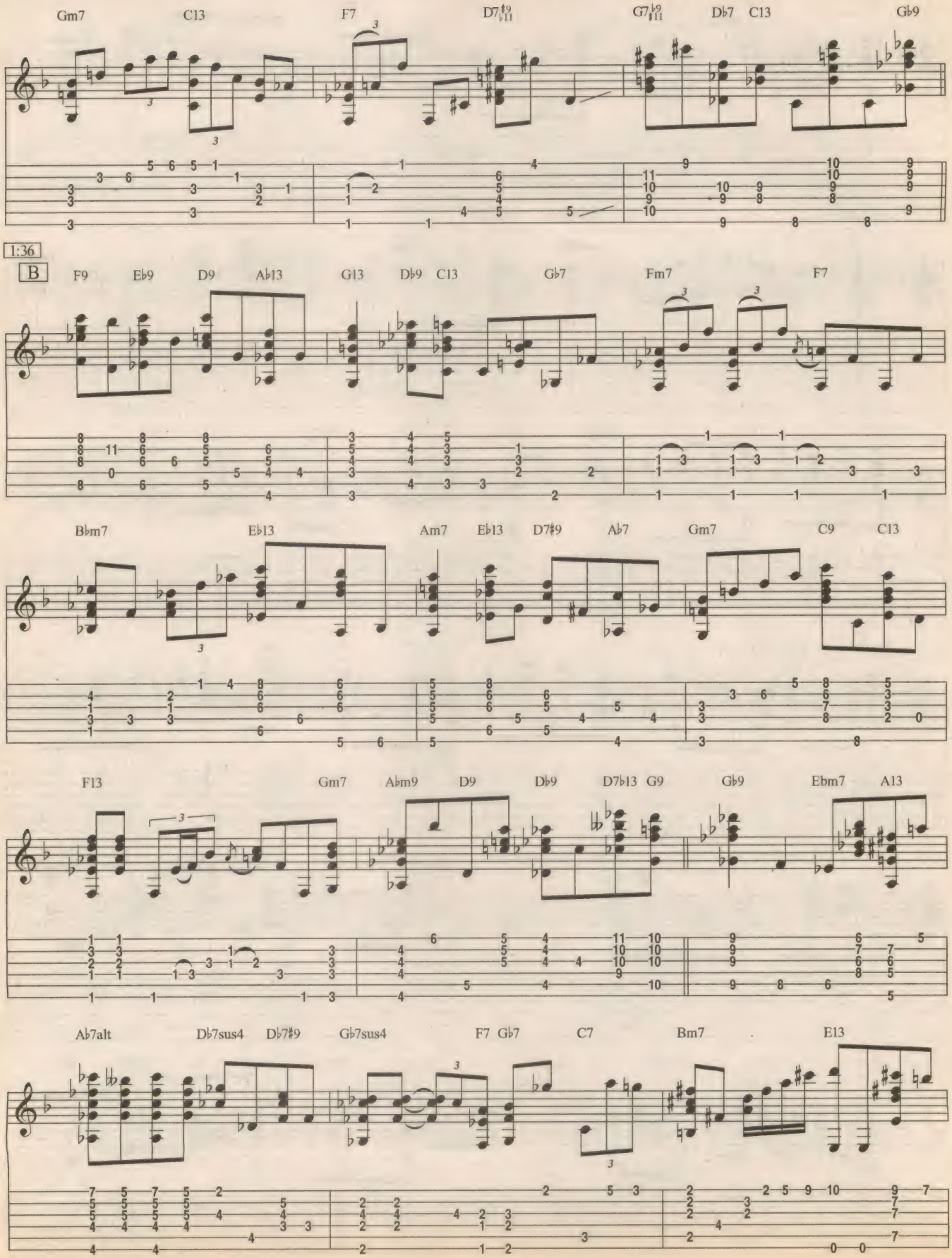
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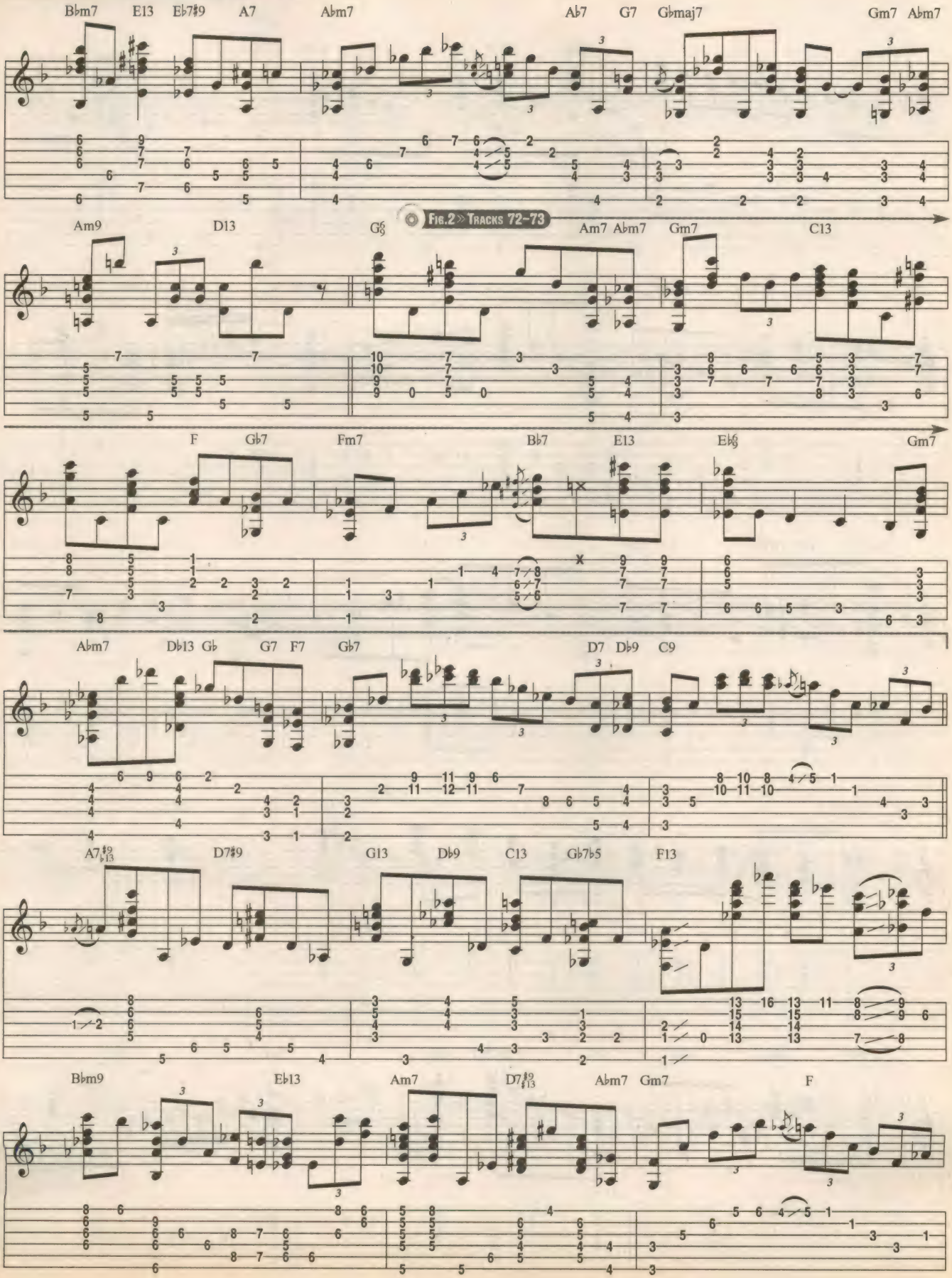
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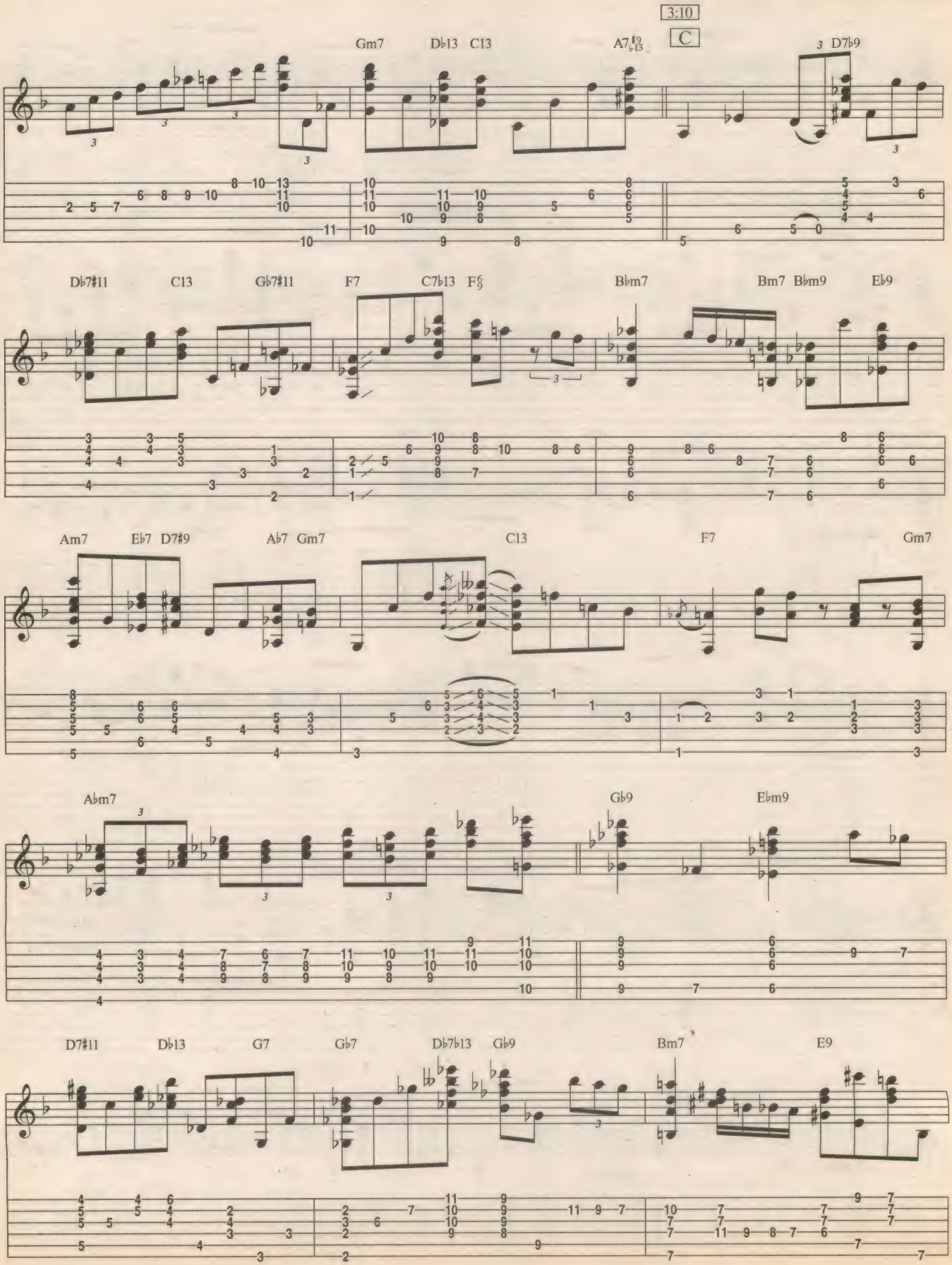


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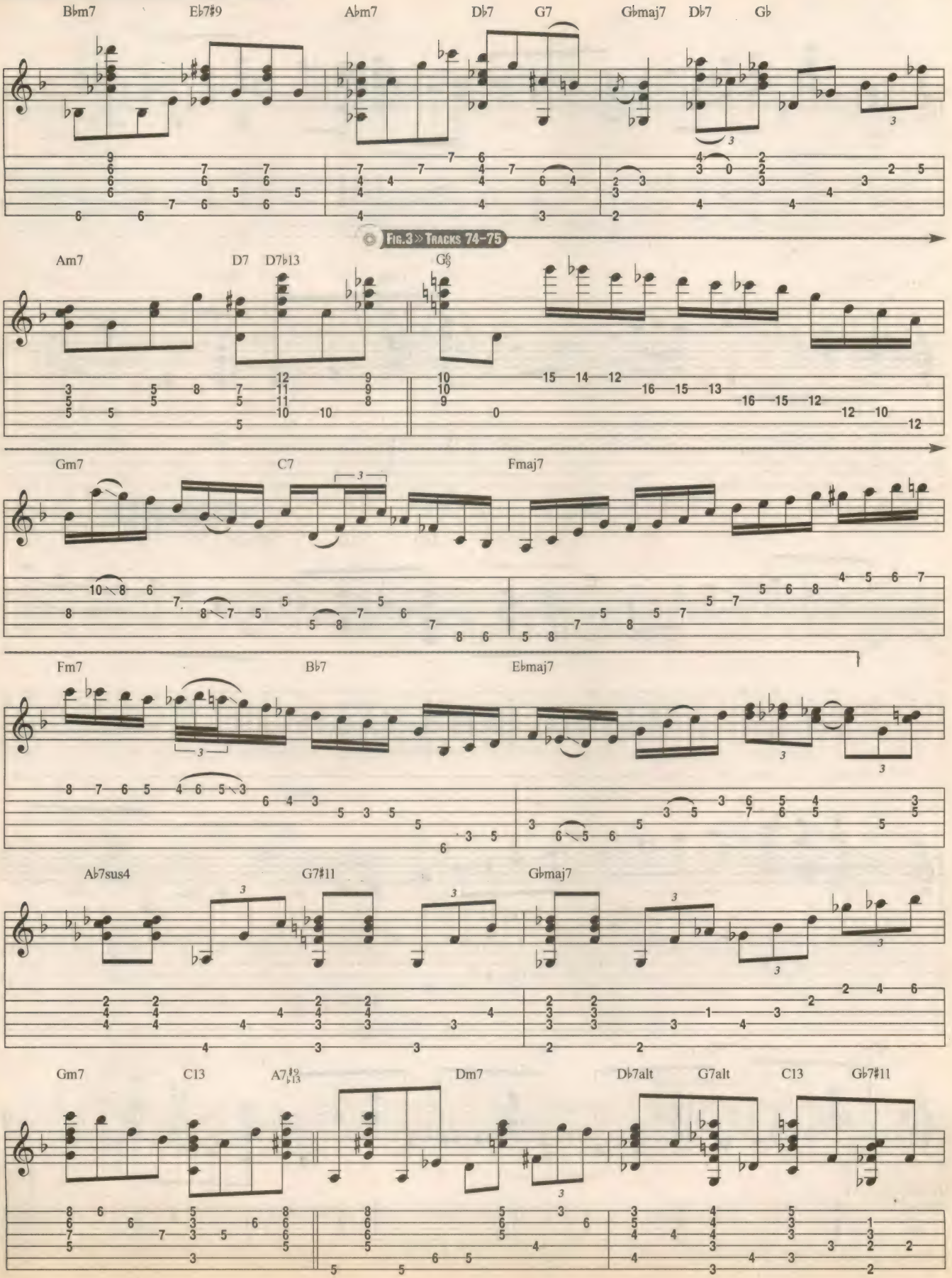
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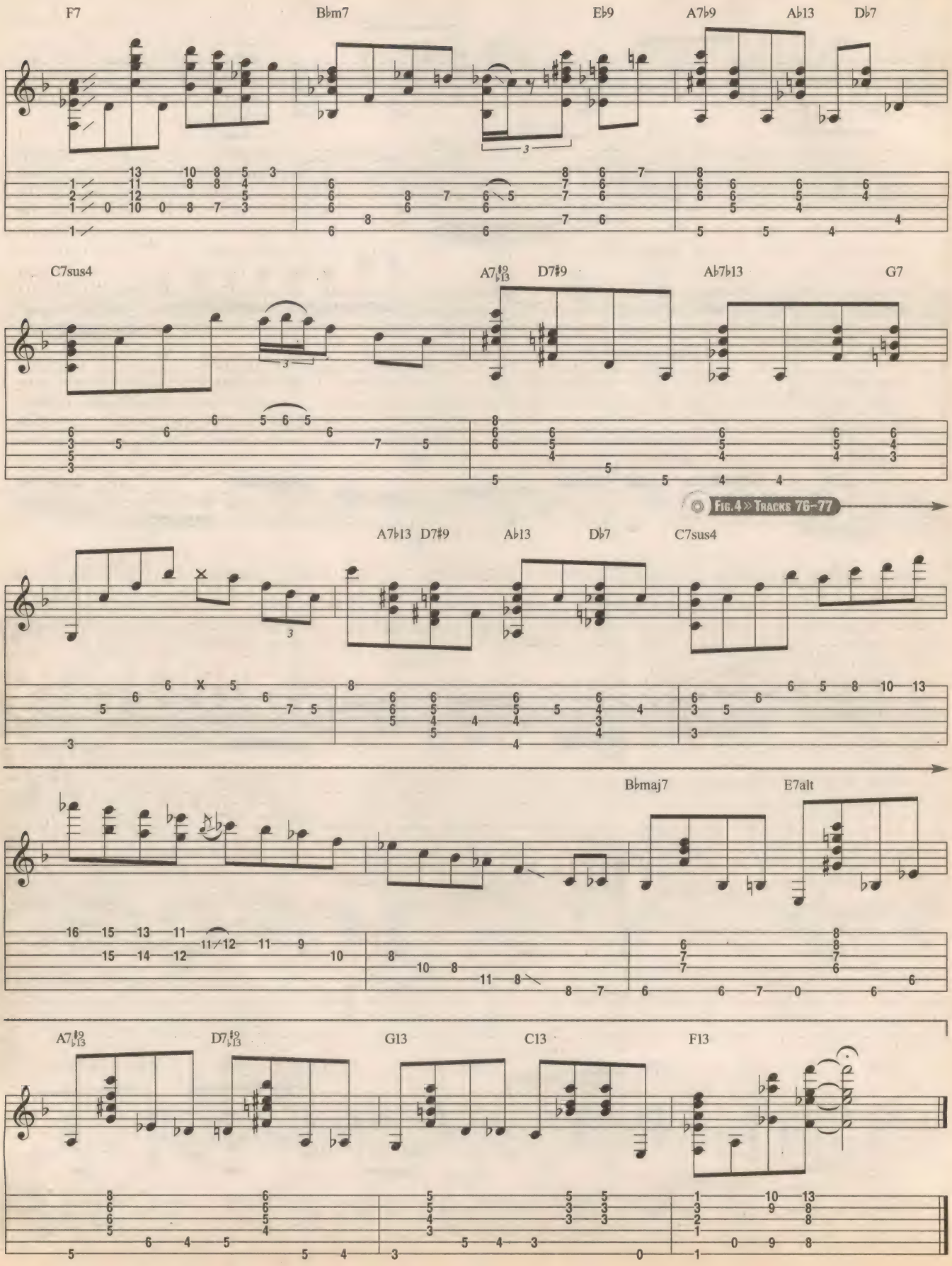
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Joy Spring



CONTINUED FROM PAGE 78

The Edit view's cursor changes function based on its location. It can be a pointer for selecting or grabbing, a crosshair for operating on the clip's envelope, or a triangle that draws fades.

GTP3's Loop Browser works with Acidized loops or Groove Clips. Clips can be auditioned in the browser and then dragged onto a track in Edit view. Tempos and keys of Acidized loops can be adjusted. These loops play at the current project tempo, regardless of the loop's original tempo. Once on your track, you can repeat the Groove Clip by dragging it from its center edge.

> "Guitar Tracks Pro 3 is a very capable digital audio sequencer."

MIX VIEW

In Mix view, you can view groups of 16 tracks, bus and aux tracks, or all of your tracks at once. The mixer offers 32 audio channels, eight busses, and two auxiliary busses. You can automate volume, pan, send knob, or plug-in edit moves by right-clicking the control and selecting Arm for Automation.

GTP3 offers up to 32 effects per song, with no per-track effect limits. Effects can be added in the insert field by right-clicking. The program comes with DX effects and can also use VST effects, thanks to the included FXpansion VST-DX adapter. Cakewalk includes a tuner, echo unit, reverb, delay, chorus, and other useful effects. It also offers SMPTE time code generation and automation of mixer and effect parameters.

FIRED UP

I found GTP3 easy to set up and use on my Pentium 4–based Windows 2000 system. The program installed without a hitch, and I was able to begin recording almost immediately using the computer's basic 16-bit soundcard. For a quick test, I simply plugged a Fender Strat straight into the soundcard using a simple adapter. The headroom was ample, and the signal was clean enough to begin recording and processing without rerouting that signal through a preamp.

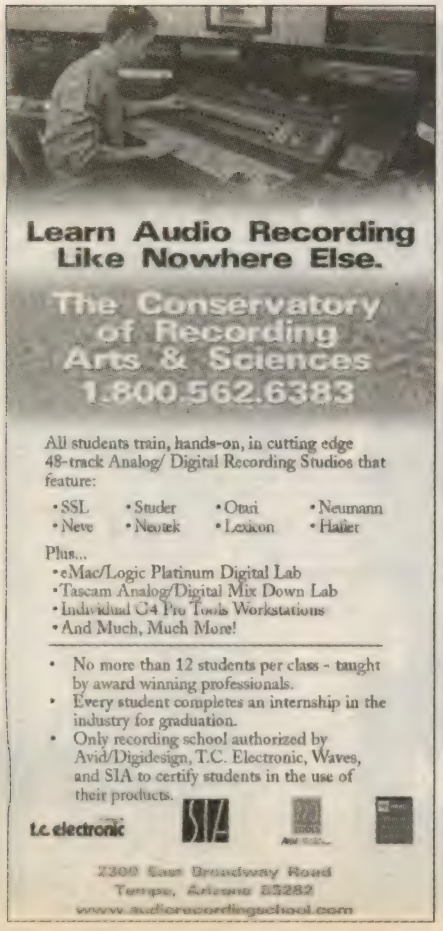
After a quick look through the manual's opening section, I was able to import a basic drum track from the included loops and begin creating several mixes based on the musical example on page 78. I recorded a very primitive-sounding rhythm and lead part on top of the drum tracks. Recording was a simple matter of choosing the track, arming it to record, and starting to play. The program was stable and intuitive, with no complex setup or confusing submenus to navigate.

When the basic parts were recorded, I began using Amplitube and the built-in effects to fatten things up. I was surprised at how authentic the tracks sounded. The fact that the included effects could beef up the raw unprocessed guitar signal I recorded and turn it into something resembling a finished studio track was impressive indeed. By the fourth remix of those tracks, the mini-production sounded good enough to inspire a complete song.

FINAL TAKE

Guitar Tracks Pro 3 is a nifty digital audio sequencer that can handle vocals, live keyboard audio, and any kind of audio loop as well as guitar tracks. Plus, it avoids the tendency of software to get too big for its britches; it's simple, stable, and capable. And when you want to grab your axe and write a song at your computer, that's all you need.

CONTACT Cakewalk, 888-CAKEWALK, *cakewalk.com*





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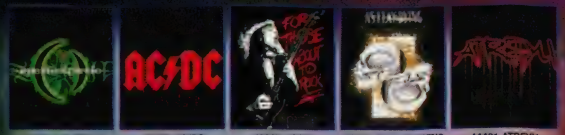
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43085 IRON MAIDEN Wildest Dreams
43940 JET Get Born Logo
23960 JIMI HENDRIX Are You Experienced Lp
41463 JIMI HENDRIX Guitar With Wings Logo
23956 JIMI HENDRIX Star Spangled Banner Jimi
39920 JOY DIVISION Love Will Tear Us Apart
25487 JUDAS PRIEST Screaming For Vengeance
41334 KILLSWITCH ENGAGE Spider Logo
40992 KING CRIMSON In Court Of Crimson King
42476 KING DIAMOND Puppet Master Face
42474 KING DIAMOND The Puppet Master Lp
42477 KITTIE Kiss Of Infamy
42970 KORN I Am Done Scribbled Lyrics W/Logo
38840 KORN Stripper Pole Leaning Against Pole
42306 KORN Take A Look In The Mirror
44416 K. MOUTH KINGS Fire It Up/Logo
37303 K. MOUTH KINGS Rollin Stoned/Crown
37050 KREATOR Pleasure To Kill
43077 LED ZEPPELIN 2nd Lp Cover
33306 LED ZEPPELIN 4th Lp Cover
22137 LED ZEPPELIN Stairway To Heaven
28646 LED ZEPPELIN Swan Song/U.S.A. 1977
28648 LED ZEPPELIN Zeppelin 3
43167 LETTER KILLS Logo
43514 LINKIN PARK Gothic Spray Paint Logo
42541 LINKIN PARK Meteora Panoramic Lp Art
43022 LIZZY BORDEN American Metal Logo
43939 L. PROPHETS Even Through Your Doubts
44791 L. PROPHETS Ape Crest Logo/For Us
42100 L. SKYNYRD Confederate Flag Logo
42879 L. SKYNYRD Winged Skull & Crossbones
36333 MARDUK Deathshead
40956 M. MANSON Face Photo/Babble Bitch...
40957 M. MANSON Closeup Wearing Cap
40656 M. MANSON Mobscene Group Photo
42410 MARS VOLTA Spiders Logo
41959 MASTODON Logo/Remission
40490 MASTODON Remission Lp
22097 MAYHEM Logo
27278 MEGADETH Killing Is My Business...
25446 MEGADETH Peace Sells...But Whos Buying
43197 MEGADETH Rust In Peace
19519 MERCYFUL FATE Kings Face
10766 METALLICA Damage Inc.
11144 METALLICA Doris
10762 METALLICA Flaming Skull
10767 METALLICA Kill Em All
10560 METALLICA Rebel Skull
10558 METALLICA Ride The Lightning
38907 MINISTRY Piss Army
18690 MISFITS Die Die Darling
17161 MISFITS Horror Business
17159 MISFITS Kennedy Bullet*
25410 MISFITS White Skull
24299 MORBID ANGEL Flaming Goat Head
42196 MORBID ANGEL Heretic
40482 MORTICIAN Darkest Day Of Horror
13354 MOTLEY CRUE Girls Girls Girls
10784 MOTLEY CRUE Too Fast For Love
43270 MOTOGRATER Ghost Posed In Gear Photo
35668 MOTORHEAD Hammerrid Logo
43099 MOTORHEAD Rock N Roll
40997 MURDERDOLLS Ghoul Scout Logo
38617 NAPALM DEATH Order Of The Leech
44882 NECROPHAGIA The Divine Art Of Torture
42480 NEVERMORE Enemies Of Reality
39189 NILE Anubis
35959 NILE In Their Darkened Shrines
39918 NINE INCH NAILS Pretty Hate Machine Lp
10566 NINE INCH NAILS Teeth & Salt Trail
25804 NIRVANA Group Live On Stage
38299 NIRVANA In Utero Lp
38380 NIRVANA Vestibule Indecisive/Fudge
39720 NOFX The War On Errorism
44430 NORMA JEAN Scenery Logo
28602 NOTHINGFACE Hand In Star Logo
39191 NOTHINGFACE Splatter Logo/Skeleton
38816 OBITUARY The End Complete
27317 OPETH Blackwater Park
39664 OPETH Deliverance
21222 OZZY OSBOURNE Hitchhiker
36484 OZZY OSBOURNE Jaws
43213 OZZY OSBOURNE Ozzville
41061 OZZY OSBOURNE Reflective Ink Skull
36470 PANTERA Cowboys From Hell Metal Skull
38851 PANTERA Death Dealer Card
42860 PANTERA Spray Paint Stencil Horned Skull
25129 PANTERA Vulgar Display
24961 PEARL JAM Stick Figure/Alive
41105 PENNYWISE Fist Logo
28609 PINK FLOYD Darkside Of The Moon
32998 PINK FLOYD Wish You Were Here
44415 P. THE WELL Naughty Little Angel
40511 POSSESSED Seven Churches
36435 PRIMUS Frizzle Fry
37573 Q. OF THE STONEAGE Girl Sitting In Logo
43143 RADIOHEAD Pacific Coast
28500 RAMONES Black & White Presidential Seal
41572 RAMONES Group Inside Presidential Seal
43351 RANCID Graveyard Logo
40853 RANCID Indestructible
24285 RANDY RHOADS Tribute Photo With Guitar
41427 R. CHILI PEPPERS Skateborder Logo
43246 R. ZOMBIE Sinister Urge Zombie Photo
40784 R. STONES Keith Richards For President
43205 RUSH Self Titled Lp Cover/Tour Dates
25111 S.O.D. Speak English Or Die
28442 SAMHAIN Skull Scarecrow
43331 SEETHER Tribal Logo
43526 SENSES FAIL Skull & Swords Tattoo Logo
37914 S. PISTOLS Silver Jubilee God Save Queen
40999 S. PISTOLS The Filth And The Fury
42824 SHAD. FALL Beating Emo Kids Since 1997
40403 SHAD. FALL Eating Emo Kids For Breakfast
42313 SIX FEET UNDER Bringer Of Blood
42520 SKINLESS From Sacrifice To Survival
43091 SLAYER Flaming Head/Logo
40972 SLAYER Flaming Logo/Eternal
43093 SLAYER Group 4 Picture Live Collage
43092 SLAYER New Faith
40976 SLAYER Paul Booth - Zombie Pentagram
43239 SLIPKNOT Group Posed In Pentagram Logo
38847 SLIPKNOT Pentagram S Horned Skulls
41039 SLIPKNOT Star Wheel Group Live Collage
24984 SMASHING PUMPKINS Classic Zero
42971 SOCIAL DISTORTION Prison Bound
10875 SOCIAL DISTORTION Skelli Logo
42925 SOIL Devil Girl
40057 SOILWORK Figure Number Five
39655 SOULFLY Call To Arms/Dont Fuck With M
36299 SOULFLY Fire Symbol Logo
41030 SPINESHANK Medicine Bottle/Cross Logo
27743 STATIC X Machine
42974 STATIC X Wayne Zombie/Destroy All
43242 STEVIE RAY VAUGHAN Vintage Poster Art
38876 STONESOUR Railroad Tracks Logo
20394 SUBLIME Bradley Nowell Memory 68 - 9
43185 SUBLIME Gothic Logo
24751 SUBLIME Sun Logo On Black T-Shirt
44244 SUFFOCATION Breeding The Spawn
36447 SUPER. RITUAL Use Once And Destroy L
43144 SYSTEM OF A DOWN Saddam Vs. Bush
43143 SYSTEM OF A DOWN Toy Chest
43067 TAPROOT Wing Stamp Logo
39119 TENACIOUS D Texaco Logo/Fueled By
24301 TESTAMENT The New Order
38886 THIN LIZZY Original Logo/Jailbreak
40414 THROWDOWN Pratoon Movie Art Logo
32352 TOOL Lateralus Skinless Double Face Ma
32646 TOOL Nerve Ending Logo
43183 TOOL Silver Logo/Wrench Logo
44069 TRAPT Muriti - Lawnmower Man/Logo
41101 TWIZTID Americaz Nightmare
38814 TYPE O NEGATIVE Bloody Kisses
40058 TYPE O NEGATIVE Life Is Killing Me
44596 UNDEROATH Invincible
38752 UNEARTH Ignite The Flame Within Angel
43193 USED Boxed Heart Logo
44467 VELVET REVOLVER Contraband Lp Cover
11310 VENOM Black Metal
11311 VENOM Welcome To Hell
44065 WHITE STRIPES Pandamonium
43166 YELLOWCARD Orange Splatter Birds Logo
39882 ZAO Skin Head Logo


41099 A. P. CIRCLE 13th Clover

41169 AC/DC Classic Logo

43297 AC/DC About To Rock Angus

44405 AS I LAY DYING Death/Duel Skulls

44401 ATREYU Logo/Vampire Girl


43072 AUDIOSLAVE Gold Flame Logo


42757 B. D. MURDER Elder Misanthropy


44407 B. L. SOCIETY Hangover Music


42924 B. L. SOCIETY Forged In Iron


41004 B. L. SOCIETY Lords Of Destruction


36445 B. L. SOCIETY We Sold Our Souls


43517 B. THROUGH Skull & Crossbones

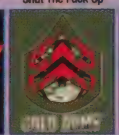

43102 B. OF. DEST Shut The Fuck Up


38795 CHEVELLE Iron Cross Logo


42524 C. OF BODOM Hate Crew Deathroll


44412 CHIMAIRA Logo/Fuck Power Trip


32559 CKY Ozzy Logo

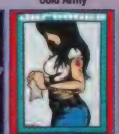

43071 COLD Cold Army


44431 C. OF FILTH Nymphetamine/Sex


44123 DAMAGE PLAN Group Photo


25331 DANZIG White Skull


42721 DARKNESS Wings Logo

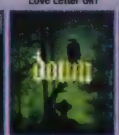

43073 DEFTONES Love Letter Girl


40945 DEFTONES Special Forces Logo


42159 DEVIL DRIVER I Could Care Less


41123 D. BORGIR Death Armageddon


42317 D. BORGIR Skull Saw


41108 DOWN In Your Hedgerow Lp


38865 DOWN Crown Of Thorns


44409 E. TIME I DIE Hot Damn Girls


44410 FEAR FACTORY Archetype


43522 F. FOR FRIEND Seven Ways Scream


43930 GOD FORBID Gone Forever


40950 GODSMACK Pentagram Skull Logo


43120 GUNS N ROSES Roses & Pistols Logo


43289 HATEBREED Now Is Time Logo


43290 HATEBREED Spitting Venom

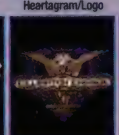

43112 HIM Heartagram/Logo


32465 IN FLAMES Burning Match

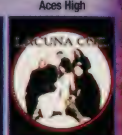

40965 IRON MAIDEN Aces High


43087 IRON MAIDEN Fear Of The Dark


25484 JUDAS PRIEST British Steel


42947 KILL ENGAGE Mass. Metal Logo


44417 KILL. ENGAGE Sacred Heart Logo


42004 LACUNA COIL Group Photo


41772 LAMB OF GOD Logo/American Metal


43169 LAMB OF GOD Stacked Logo


40902 LED ZEPPELIN 1st Lp Cover


44546 LINKIN PARK Breaking The Habit


32994 L. SKYNYRD Whiskey Label


44435 M. HEAD Through The Ashes


42112 MEGADETH So Far, So Good


22467 MESHUGGAH Chaosphere


10771 METALLICA Justice For All


10768 METALLICA Master Of Puppets


10559 METALLICA Metal Up Your Ass

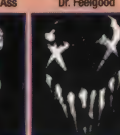

41075 MOTLEY CRUE Dr. Feelgood


43271 MOTOGRATER Group Posed Photo


40981 MOTORHEAD Classic England Skull


38921 MUDVAYNE Group Collage/Logo


38302 MURDERDOLLS People Hate Me

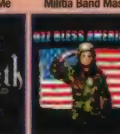

38933 MUSH. HEAD Militia Band Mask

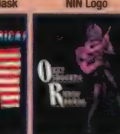

27714 N. INCH NAILS NIN Logo


10805 NIRVANA Smiley Face

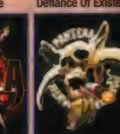

39354 O. MANS CHILD Defiance Of Existence


27316 OPETH Logo/Group Photo


41060 O. OSBOURNE Ozz Bless America!


11346 O. OSBOURNE Randy Tribute

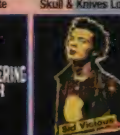

38852 PANTERA Skull & Knives Logo

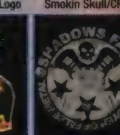

43226 PANTERA Smokin Skull/CFH


43174 PROBOT Underground Metal


28412 RAMMSTEIN Lava Exploding Logo

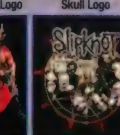

43524 R. NEVER Skull Logo

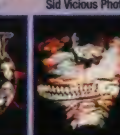

43115 SEX PISTOLS Sid Vicious Photo

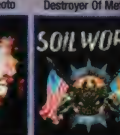

42825 SHAD. FALL Destroyer Of Metal


40974 SLAYER Eagle In The Abyss

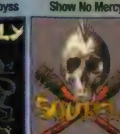

43090 SLAYER Show No Mercy

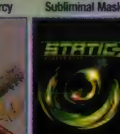

44449 SLIPKNOT Subliminal Masks

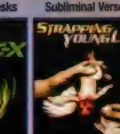

44448 SLIPKNOT Subliminal Verses

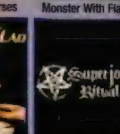

42536 SOILWORK Monster With Flags


44434 SOULFLY Prophecy


42934 SOULFLY Tribal War

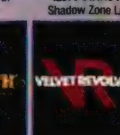

42975 STATIC X Shadow Zone Lp

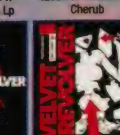

42989 S. YOUNG LAD Cherub

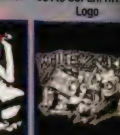

36446 SUPER. RITUAL Logo


43184 TOOL Aenima Eye Logo


44594 UNEARTH The Oncoming Storm


44466 V. REVOLVER Logo


44461 V. REVOLVER Dirty Little Thing


44400 WHITE ZOMBIE Die Fucker Die

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41558 **AC/DC** Angus Live Photo W/Angus Dollar Bill
40031 **AC/DC** Back In Black
41557 **AC/DC** For Those About To Rock
39696 **AFI** A Fire Inside Group Posed In The Alley
39857 **AUDIOSLAVE** Group Posed On Couch Photo
42336 **BLACK LABEL SOCIETY** BLS Colors/Logo
38174 **B. SABBATH** '76 Grp On Side Show Wagon
13382 **BLACK SABBATH** Double Image Grp Photo
32283 **CKY** Group Sitting On Car Hood
42688 **CRADLE OF FILTH** Children Of A Lesser God
13804 **DEAD KENNEDYS** DK Logo
17876 **DEFTONES** Group Closeup
39846 **DEFTONES** Self Titled Lp
42415 **EVANESCENCE** Amy Lee Closeup Photo
38421 **FOO FIGHTERS** One By One Group Cd Art
39855 **GODSMACK** Sun Logo/4 Group Faces Photo
40679 **GOOD CHARLOTTE** Grp Posed Against Wall
20574 **I. C. POSSE** Wicked Clowns Posed Photo
41564 **IRON MAIDEN** The Number Of The Beast
38645 **IRON MAIDEN** The Wicker Man
40034 **JIMI HENDRIX** Axis Bold As Love
32627 **KITTIE** Oracle Group Photo
36106 **KORN** Untouchables Group Posed Photo
41353 **LED ZEPPELIN** How The West Was Won
44519 **LED ZEPPELIN** Houses Of The Holy
39142 **LED ZEPPELIN** Stairway To Heaven
39281 **LINKIN PARK** Meteora Group Sitting Photo
40751 **MARILYN MANSON** Wearing Cap Closeup
41312 **METALLICA** St. Anger Cd Art
41771 **METALLICA** St. Anger Group Against Wall
44669 **METALLICA** St. Anger Group Live Collage
28501 **MISFITS** Earth A.D.
28781 **MISFITS** White Skull
41568 **MOTORHEAD** Hammered Logo
32063 **MUDVAYNE** Band Photo With Null Logo
11456 **NINE INCH NAILS** Downward Spiral
24231 **NINE INCH NAILS** Logo
41566 **NIRVANA** Kurt Face Closeup
35760 **NIRVANA** Group Photo With Kurt In Shades
40680 **OZZFEST** 2003 Horned Demon With Flag
21225 **OZZY OSBOURNE** Weanng Leather Jacket
24229 **PANTERA** On Stage Live Collage
40032 **P. FLOYD** Dark Side Moon 30th Anniversary
22408 **RAMMSTEIN** Herzeleid
38499 **RAMONES** Road To Ruin
40855 **RANCID** Indestructible
38994 **R. H. CHILI PEPPERS** Group Live On Stage
11491 **SEPULTURA** Bloody Roots
41571 **SEX PISTOLS** Anarchy In The U.K.
44671 **SLIPKNOT** Subliminal Verses Group Photo
44670 **SLIPKNOT** Subliminal Verses We Wont Die
32645 **STATIC X** Machine Group Sitting On Wall
40043 **STONESOUR** Group Waist Up Closeup Photo
21450 **SUBLIME** Brad Nowell Tribute Portrait
32573 **S. OF A DOWN** Band Riding Elephant
11503 **TOOL** Man Emerging From Water
42304 **TYPE O NEGATIVE** Life Is Killing Me
38404 **USED** Group Posed Sitting On Table

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17174 **AC/DC** Angus With Guitar
40556 **B. SABBATH** Original Group
40559 **C. OF BODOM** Hate Crew Death
28479 **CRAD. OF FILTH** Midian
24473 **DEFTONES** Red Pony
44047 **D. BORGIR** Death Armageddon
44794 **HIM** Funeral Of Hearts
12267 **IRON MAIDEN** Killers
21816 **KORN** Logo
12277 **LED ZEPPELIN** Stairway
44798 **M. MANSON** Officer Marilyn
19846 **METALLICA** Justice For All
12285 **METALLICA** Master Of Puppet
39499 **MISFITS** White Skull
41340 **MORBID ANGEL** Group Photo
42104 **MOTORHEAD** England Skull
28459 **MUDVAYNE** Group Photo
42552 **NIRVANA** Smiley Face
25951 **O. OSBOURNE** Highway To Hell
25983 **PANTERA** Confederate Flag
32706 **R. A. MACHINE** Monk On Fire
12309 **SLAYER** Eagle In The Abyss
40563 **SLIPKNOT** Star Logo/Group
18091 **SOULFLY** Self Titled Cd Cover

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TRUCKER STYLE CAPS

42942 **AS I LAY DYING** Pistols Logo
40016 **AUDIOSLAVE** Red Circle Flame Logo
39644 **BLACK LABEL SOCIETY** Brewtality
41871 **CHIMAIRA** Logo
42092 **CKY** Offset Logo
42094 **DEFTONES** Tiger Head Logo
42937 **ILL NINO** Logo
38022 **LYNYRD SKYNYRD** Logo
40700 **METALLICA** Kill Em All
39488 **MUDVAYNE** Logo & Pryamid On Bill
41200 **PANTERA** Dancing Girl Against Pole In Flames
39645 **POISON THE WELL** Birds Logo
41870 **SHADOWS FALL** Athletic Mass. Logo
39239 **SLIPKNOT** Star Logo

BASEBALL STYLE CAPS

41212 **AC/DC** Logo With Lightning Bolt
42714 **ADEMA** Fire Logo
42088 **AFI** Wings Logo
40436 **AUDIOSLAVE** Flame Logo
33160 **BLACK LABEL SOCIETY** BLS Logo
33320 **COLD** Spider Logo
36362 **CRADLE OF FILTH** Dragon Logo & COF Logo
20522 **DANZIG** White Skull
27769 **DEFTONES** Triangular Chunky Star D Logo
27753 **DISTURBED** 3-D Red Mean Smiley Face
36128 **GODSMACK** Flaming Sun Logo
42830 **HATEBREED** Skull & Maces Logo
39237 **I. CLOWN POSSE** Running Hatchetman Guy
42085 **KORN** Logo With Large Tribal Design
37516 **LED ZEPPELIN** Logo & Symbols
42090 **METALLICA** St. Anger Logo & Ninja Star
39222 **MUDVAYNE** Pyramid Logo With Blue Flames
36108 **MUSHROOMHEAD** Logo With Mask On Back
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11926 **BLACK SABBATH** Logo
43959 **BLEEDING THROUGH** Winged Skull Logo
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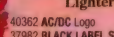
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27271 **COLD** Logo
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32156 **MISFITS** Classic White Skull
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39733 **NIRVANA** Logo
10660 **OZZY OSBOURNE** Logo
13674 **PANTERA** Logo
41636 **POISON THE WELL** Logo
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42557 **CKY** Ozzy Logo
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28415 **CRADLE OF FILTH** Flaming Logo
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42530 **D. BORGIR** Logo/Satan We Trust **XL Only**
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43110 **HIM** Vines Heartagram Logo
41115 **IN FLAMES** Emblem Logo
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41241 **CKY** Black/Jumbo Red Logo
41234 **DEFTONES** Grey/Tiger Head Logo
38008 **DISTURBED** Black/Believe Symbol & Logo
43319 **EVANESCENCE** Black/Logo
41227 **GODSMACK** Black/Spray Glow Jumbo Sun
41225 **I. C. POSSE** Running Hatchetman Guy
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24460 **METALLICA** Black/Logo With Ninja Star
35649 **METALLICA** Black W/Grey Stripes/3-D Logo
42412 **MISFITS** Black/Graveyard Logo
24666 **MORBID ANGEL** Black/Logo
41235 **MUDVAYNE** Navy Blue/Flamed Pyramid Logo
17841 **NINE INCH NAILS** Black/NIN Logo
38903 **NIRVANA** Black/Red Sketch Logo
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41220 **PANTERA** Black/CFH Skull & Crossbones
32266 **PINK FLOYD** Black/Dark Side Of The Moon
40857 **RANCID** Black/Crimson Ghost Logo
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41199 **LED ZEPPELIN** Classic Logo
41192 **METALLICA** St. Anger Logo/Ninja Star
41195 **MUDVAYNE** Logo/Flamed Pyramid
36635 **PANTERA** Skull & Crossbones Logo/Flames
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38032 **GODSMACK** Flaming Sun Logo
41243 **I. CLOWN POSSE** Running Hatchetman Guy
41191 **KORN** Mutti-Logo
41184 **METALLICA** St. Anger Logo/Ninja Star
35565 **MISFITS** White Skull
41185 **MUDVAYNE** End Of Things Pyramid Logo
36487 **OZZY OSBOURNE** Logo
41881 **PANTERA** Dancing Girl With Logo
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42525 **CHILDREN OF BODOM** Hate Crew Deathroll
42145 **CHIMAIRA** Logo/The Impossibility Of Reason
44406 **CRADLE OF FILTH** Nymphetamine/Sex Sex
25332 **DANZIG** White Skull
40942 **DEFTONES** Est. 1988 Eagle Logo
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36571 **DISTURBED** Believe Flaming Symbol Logo
41113 **IN FLAMES** Star Face
40964 **IRON MAIDEN** Piece Of Mind
42948 **KILL. ENGAGE** Mass. Metal Logo/Coffins
37527 **LED ZEPPELIN** Exploding Zeppelin Blimp
41309 **L. PARK** Meteora Street Artist Graffitti Logo
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40642 **PANTERA** Flaming Claw Holding Logo
41753 **SHADOW FALL** Logo/The Art Of Balance
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They *LAUGHED* when I said they could have **Perfect Pitch**

. . . until I showed them the simple secret *—and they heard it for themselves!*



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It all started as a sort of teenage rivalry . . .

I'd slave at the piano for five hours daily. Linda would practice far less. Yet somehow she always shined as the star performer of our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"*You* could never be as good as *Linda*," she would taunt. "*Linda's* got *Perfect Pitch*."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact tones and chords*—all BY EAR; how she could sing any tone—*from memory alone*; how she could play songs—after just *hearing* them; the list went on and on . . .

My heart sank when the realization came to me. *Her EAR is the key to her success.* How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know tones and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day, I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "*Can I test you sometime?*"

"OK," she replied.

Now she would eat her words . . .

My plot was ingeniously simple . . .

When Linda least suspected, I walked right up and challenged her to name tones for me—*by ear.*

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll *never* guess F♯, I thought.)

I had barely touched the key.

"F♯," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING!

"Sing an E♭," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil. I called out more tones, trying hard to make them increasingly difficult. But she sang each note perfectly on pitch.

I was totally boggled. "*How in the world do you do it?*" I blurted.

"I don't know," she sighed. And that was all I could get out of her!



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out . . .

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians* and yet they can't tell a C from a C♯?? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I'd get my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would play a note *over* and *over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all started to sound the same after awhile; how were you supposed to know which was which—just by *listening?*

After weeks of work, I finally gave up. I would have done anything to have an ear like Linda. But now I thought it was just way beyond my reach.

Then it happened . . .

It was like a miracle . . . a twist of fate . . . like finding the lost Holy Grail . . .

Once I stopped *straining* my ear, I started to listen NATURALLY. Then the secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch,* colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—*I too could name the tones by ear!* It was simple. I could hear how F♯ sounds one way, while B♭ has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me. THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She *laughed* at me. "You have to be *born* with Perfect Pitch," she asserted. "You can't *develop* it."

"You don't understand Perfect Pitch," I countered. I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she had also gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones which we would then magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discoveries, many professors *laughed* at me.

"You must be *born* with Perfect Pitch," they'd say. "You can't *develop* it!"

I would listen politely. Then I'd reveal the simple secret—*so they could hear it for themselves*. You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music courses. Perfect Pitch made everything easier for me—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because, without looking, you're sure you're playing the correct tones). And because my ears were open, music just seemed richer.

I learned that music is definitely a HEARING art.

Oh, you must be wondering: whatever happened with Linda? Excuse me, I'll have to backtrack . . .

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition still wasn't satisfied. I needed one more thing: *to beat Linda.* Now was my *final chance*.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale* of the event.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Later on, I scoured the bulletin board, searching for our grades in the most advanced performance category. It came as no shock that Linda got an A. But as for me? I scored an A+.

Sweet victory was music to my ears—mine at last!

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● "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber." *J.M.* ● "Thanks...I developed a full Perfect Pitch in just two weeks! I don't know how it worked. It just happened out of nowhere like a miracle." *B.B.* ● "It is wonderful. I can truly hear the differences in the color of the tones." *D.P.* ● "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." *J.H.* ● "I'm able to play things I hear in my head a lot faster than ever before. Before the course, I could barely do it." *J.W.* ● "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." *I.B.* ● "In three short weeks I've noticed a vast difference in my listening skills." *T.E.* ● "I can now identify tones and keys just by hearing them. I can recall and sing individual tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen to music anymore, but actively listen to detail." *M.U.* ● "Although I was skeptical at first, I am now awed." *R.H.* ● "It's like hearing in a whole new dimension." *L.S.* ● "I wish I could have had this 30 years ago!" *R.B.* ● "Very necessary for someone who wants to become a pro." *L.K.* ● "This is absolutely what I had been searching for." *D.F.* ● "Mr. Burge—you've changed my life!" *T.B.* ● "Learn it or be left behind." *P.S.* . . .

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By Michael Mueller

Neil Young
Accompaniment Patterns

FIGS. 1-5 ON THE CD

FROM HIS EARLY DAYS WITH BUFFALO SPRINGFIELD and CSN&Y to his solo recordings both with and without Crazy Horse, Neil Young stands as one of the most influential songwriters in pop history. One thing Young isn't exactly known for, however, is being a guitar hero. Yet his raw and rebellious approach has inspired countless folk and rock strummers.

It's helpful to round out solo arrangements with as much musical information as possible. Young often does this by incorporating bass lines into strum patterns. Modeled after "My My Hey Hey (Out of the Blue)," **Fig. 1** offers a great introduction to this approach, as it allows you to concentrate on the bass line and chord stabs individually. **Fig. 2**, similar to "The Needle and the Damage Done," integrates the two components more fully, as the bass line takes the static harmony on a bluesy ride through the G Mixolydian mode (G–A–B–C–D–E–F). As you play through these figures, keep in mind Young's idiosyncratic pick-hand attack—go for a loose feel rather than a precise attack.



Another of Young's trademarks involves embellishing chords with single notes. In the style of "Southern Man," **Fig. 3** contains some 16th-note decorations drawn from the D natural minor scale (D–E–F–G–A–B♭–C). On the first bar's 4th beat, depress the 3rd-fret G with your pinky, pulling off to the F (pre-fretted by your index finger). On measure 2's 4th beat, hammer on to the 5th-fret A with your pinky.

"Heart of Gold" exemplifies Young's knack for writing great progressions. In terms of chords and rhythms, the tune is simple; what makes it interesting is Young's flip-flopping of tonality: "Heart" starts solidly in E minor, and then slips in and out of G major. **Fig. 4** demonstrates this cool change of key center.

Young's often reckless and down-tuned guitar playing had a profound impact on Pearl Jam, earning him the appellation Grandfather of Grunge. (He even recorded 1995's *Mirror Ball* with the Seattle stalwarts as his backing band.) An early nod to the flannel set came in Young's double-drop-D gem, "Cinnamon Girl." Played on electric, the rumbling riff sounds equally ominous on a big-bottomed acoustic, as the similar riff in **Fig. 5** shows.

Fig. 1
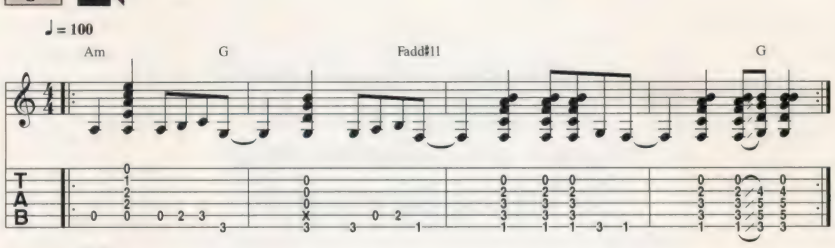


Fig. 2
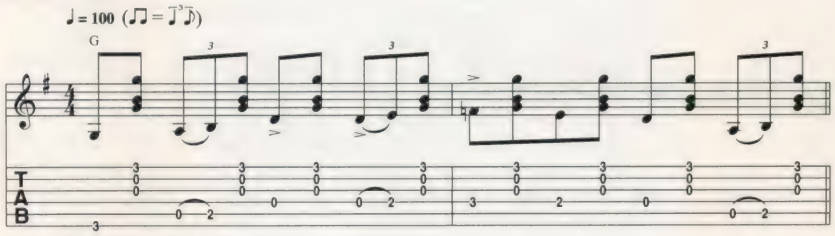


Fig. 3
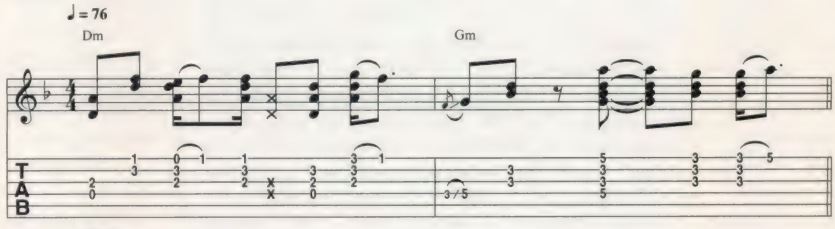


Fig. 4

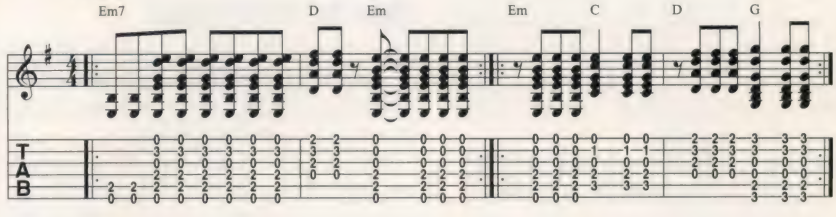
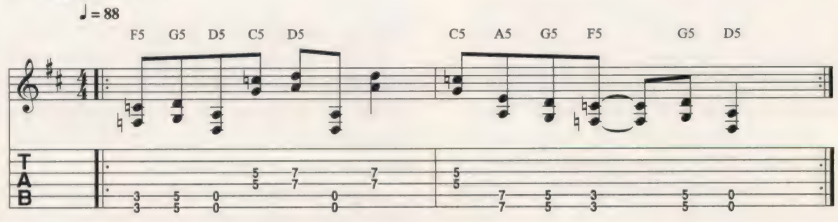


Fig. 5



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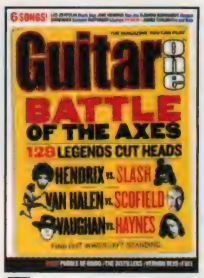
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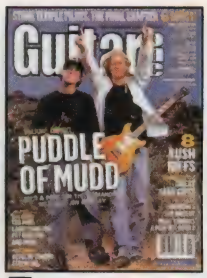
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Rage Against the Machine-Renegades of Funk
Creed-Faceless Man

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3 Doors Down-Duck and Run
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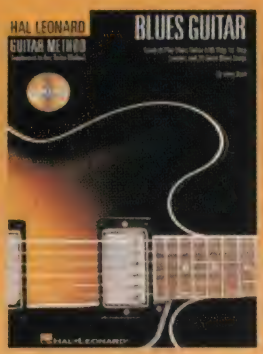
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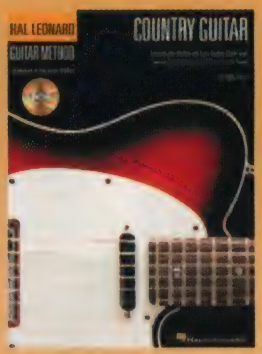
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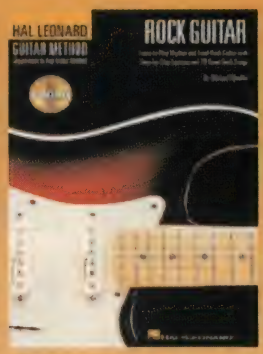
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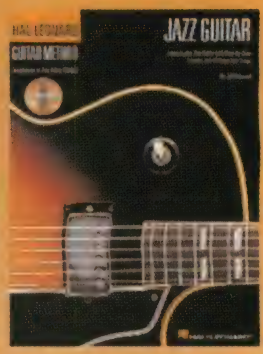
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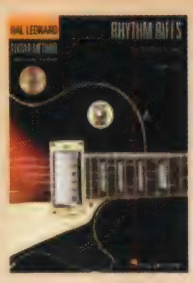
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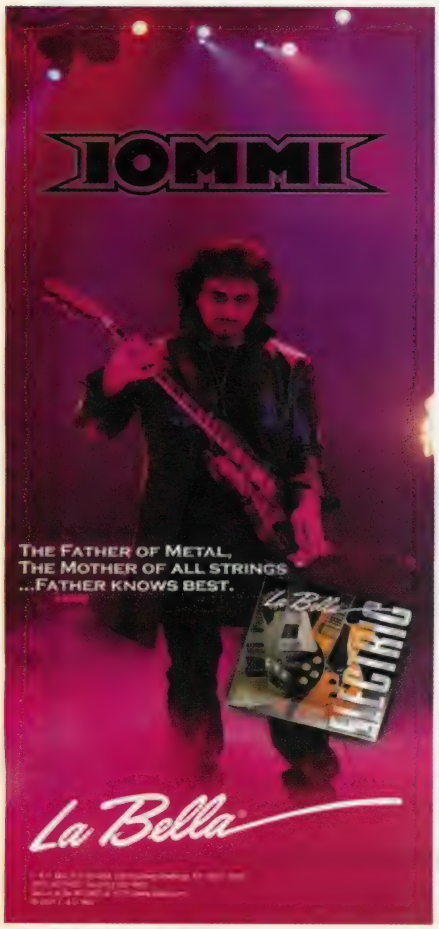
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By Dave Rubin

Jimmy Bryant & Speedy West

Hot, Hot, Hot Old-School Country Guitar

TRACKS 78–82 ON THE CD

LIKE RICHARD "HACKSAW" HARNEY IN THE BLUES, Cliff Gallup in rockabilly, and Lenny Breau in jazz, Jimmy Bryant was an exceptionally gifted but unsung guitarist As the late Barney Kessel once commented, "Of all the guitar players I have known, Jimmy Bryant is the fastest and the cleanest."

John Ivy "Jimmy" Bryant (1925–80) learned the fiddle from his dad, who would lock him in a room and beat him if he failed to practice. He did but one gig with Hank Williams before joining the Army in 1943, where fellow soldier Tony Mottola influenced his switch to jazz guitar. In 1948, Bryant moved to southern California, where he landed bit parts in Westerns. Meanwhile, Leo Fender had taken note of his blazing solos, and so had him test out a prototype Broadcaster before presenting him with the first production model. In 1949, Bryant met steel guitarist Wesley W. "Speedy" West (1924–2003). They formed the Flaming Guitars duo and backed acts like Tennessee Ernie Ford, Johnny Horton, Gene Autry, and Bing Crosby. The pair also recorded dozens of jazzy country instrumentals, such as "Stratosphere Boogie" and "Pickin' the Chicken." In 1967, Bryant cut a solo album, *The Fastest Guitar in the Country*, but he jarred with producers who asked him to turn down or "play down."



Fig. 1 shows a sprightly line similar to those Bryant played with West in their after-hours jams. Derived from the B major scale, it features the ♭3rd (D) as a passing tone in measure 1, as a grace note in measure 2, and as a blues note in measures 3 and 4.

Some of West's less speedy licks have been arranged for six-string in **Fig. 2**. Dig the hip triple stops relative to the B tonality: F♯–C♯–B (5–9–1) in measure 1 and its inversion, B–F♯–C♯ (1–5–9), in measure 2. Measure 3 really tickles the ear with a triad quickly bent a half step for that edgy blues vibe.

Fig. 3 also contains one of West's pet licks. Notice that the bending of the ♭3rd (D) to the major 3rd (D♯) followed by the root (B) is standard blues fare. Instead of executing this lick on strings 3 and 1, try dropping down one set of strings to create a slightly darker effect.

Bryant airs it out in **Fig. 4** with knuckle-busting 16th notes drawn from the A major scale. Note the subtle removal of the 4th (A) in measure 2, in support of the E major tonality. Let each high E string ring out as a pedal tone, and use alternate picking throughout!

Rake Bryant's arpeggios in **Fig. 5**, and note that flatting the E (the 3rd) of the C6 chord to E♭ (♭7th of F) creates an F7 voicing. The rich 3rds dyads in measures 3 and 4 sound suspiciously like something West would play.

Fig. 1 Track 78

Fast ♩ = 137

B
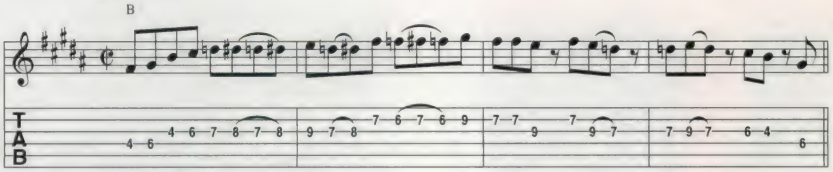


Fig. 2 Track 79

Fast ♩ = 137

B

8va

loco

steady gliss.

grad. release

1/2
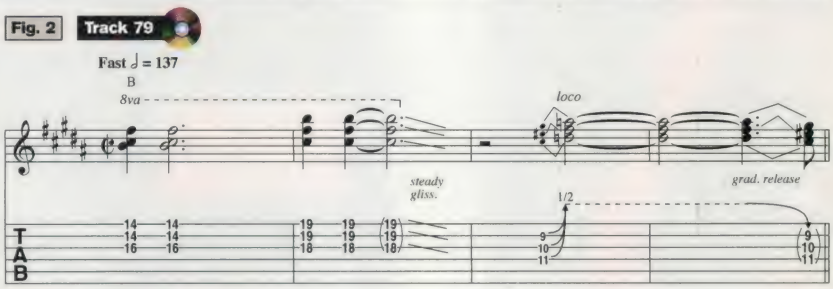


Fig. 3 Track 80

Fast ♩ = 137

B

1/2
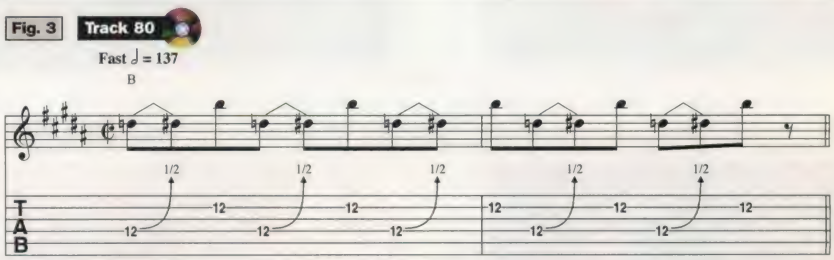


Fig. 4 Track 81

Fast ♩ = 150

A

1.

2.

E

E

A
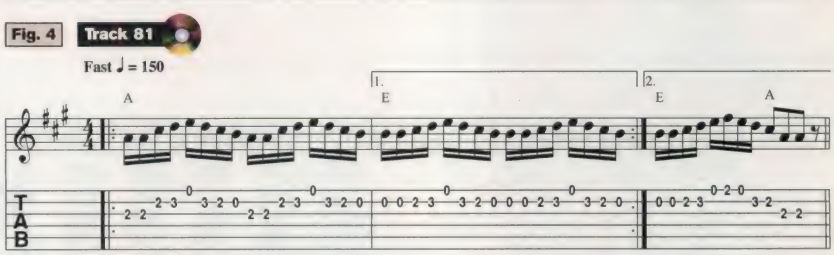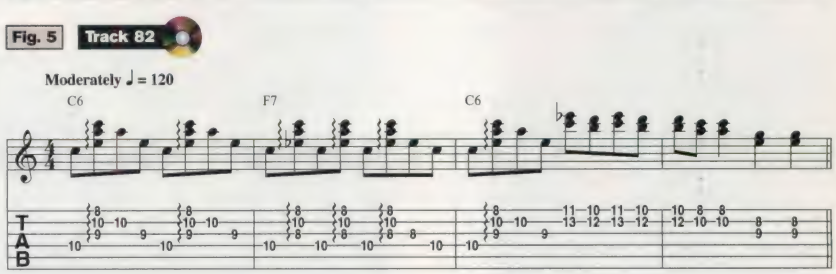


Fig. 5 Track 82

Moderately ♩ = 120

C6

F7

C6



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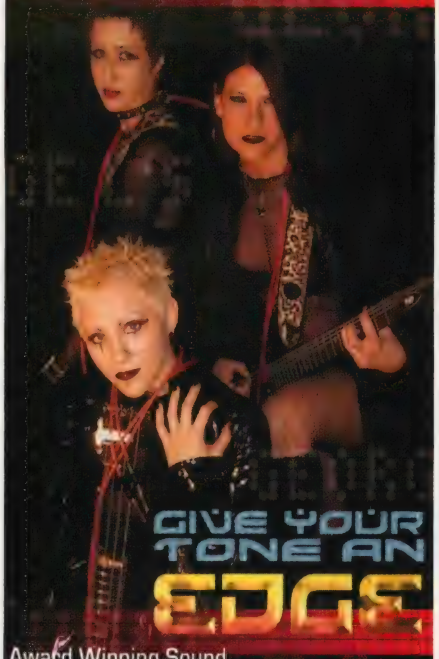
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By Douglas Baldwin

Picking Patterns

Arpeggios and Broken Chords

FIGS. 1–4 ON THE CD

MOST NEWCOMERS TO GUITAR (AND A FEW LONGTIME hackers) limit their playing to either chordal strumming or single-note lead lines. Yet breaking up chords with single-note picking patterns is an essential part of basic guitar playing. Need proof? Listen to "She's So Heavy" or "Here Comes the Sun" by the Beatles, "Hotel California" by the Eagles, "Nothing Else Matters" by Metallica, or "Street Spirit" by Radiohead. 'Nuff said. Let's go bust up some chords.

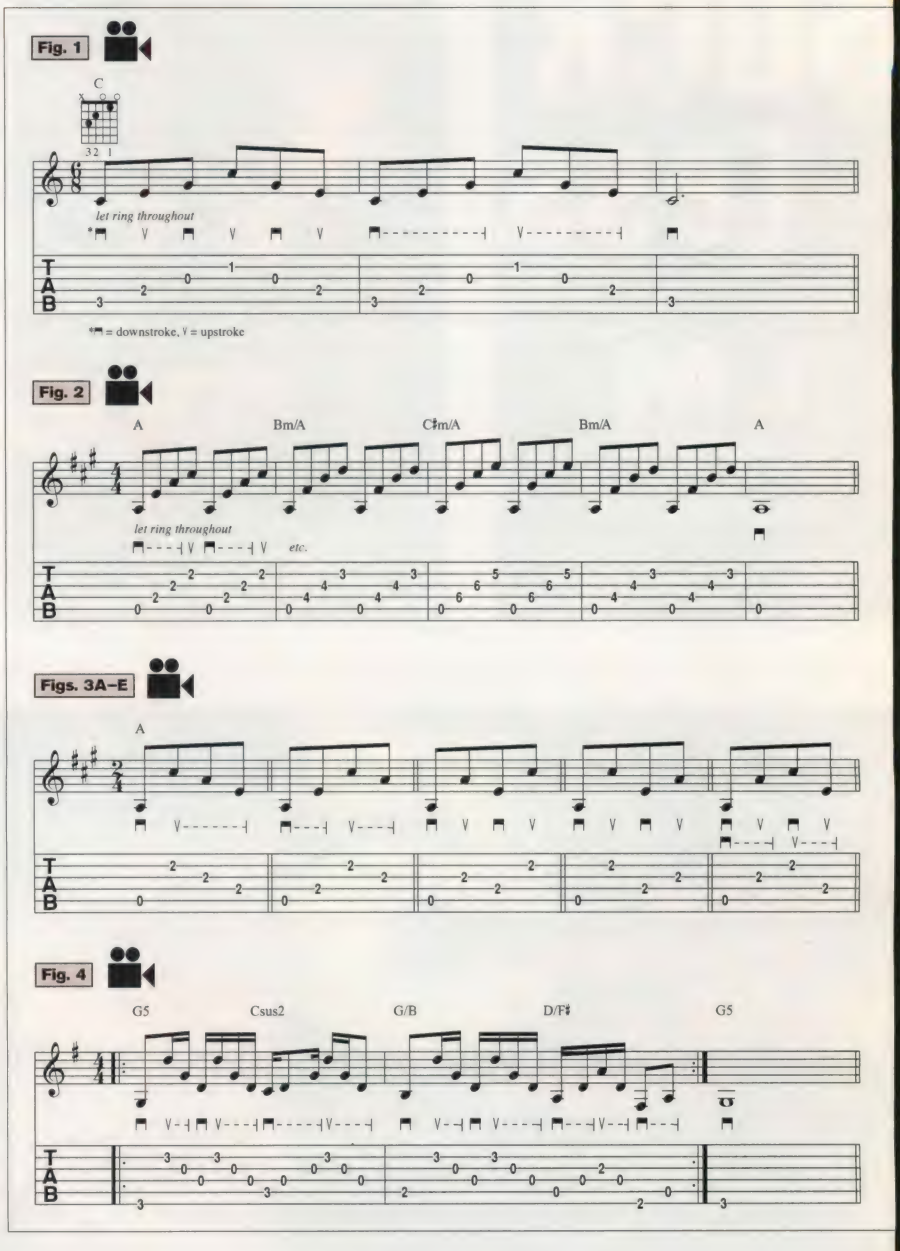
When a chord is played one note at a time using all the adjacent notes of the chord, it's called an *arpeggio*. When the notes occur in a non-adjacent pattern, it's referred to as a *broken chord*. Two different picking techniques come into play when faced with these chord types. Alternate picking (APR/04) is best for slow tempos and some broken chords, whereas *economy picking* fits faster tempos and other broken chords. Let's begin by breaking up a basic C major chord, as in **Fig. 1**. At slow tempos (60–80 bpm), you'll find the alternate picking of the first measure to be the way to go, but as the tempo increases (80+ bpm), the economy picking of the second measure might feel better. With economy picking, notice how the picking direction follows the notes as they move down and then up across the strings; the about-face occurs on the 2nd (B) string. The continuous motion is marked between the staves, with a dotted line following the picking direction.



It can be awfully tedious to practice picking while holding a single chord, so **Fig. 2** offers a little etude. The shapes are simple—think of them as the major and minor forms of an A chord. Again, begin at a slow tempo (60 bpm) with alternate picking, and then try the indicated economy picking when the metronome reaches 80 bpm.

Those of you with a mind for math might calculate all the possible patterns of three- or four-note chords in arpeggio or broken form. Go for it! The pattern in Fig. 2 could be abstracted as 1–2–3–4, and you'll find 24 permutations possible without repeating a note in a single pattern. Once you play them, though, you'll find that many of the note patterns will have identical picking patterns; for example, 1–2–3–4, 2–3–4–1, 3–4–1–2, and 4–1–2–3 are all picked the same. To save time and space, **Figs. 3A–E** highlight some common picking-pattern problems and their suggested solutions. All of these patterns use *cross-picking*, in which you must at some point leap over one or more strings to play a non-adjacent string. Plug these into the etude in Fig. 2, and you'll have yourself a nice arpeggio workout.

Of course, picking patterns often follow more complex rhythms than the continuous ones shown so far. **Fig. 4** is a pattern you'll often run across in rock ballads, and if you've done your basic training, you'll nail it in no time.



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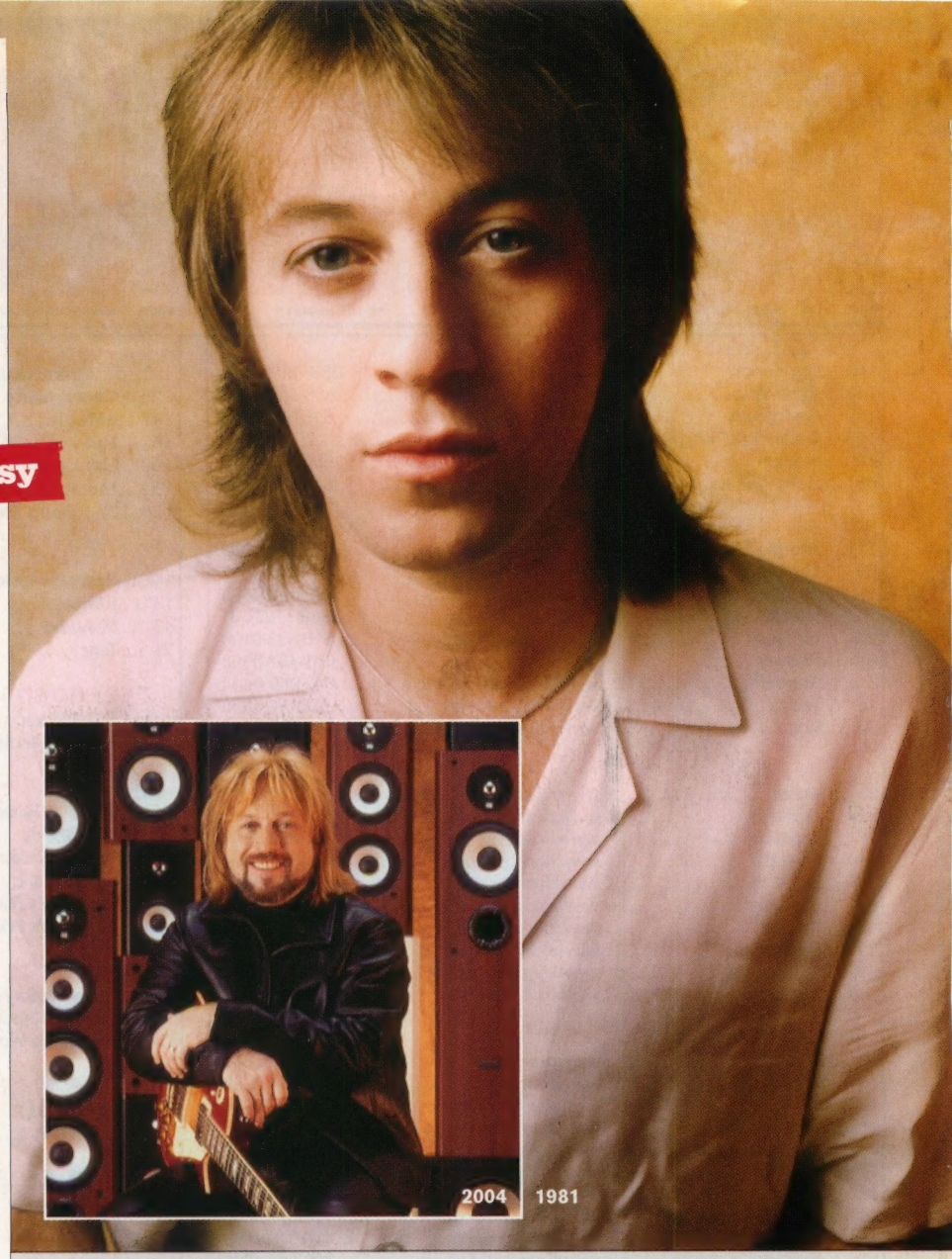
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NOW & THEN

Whatever happened to...

ALDO NOVA

Mr. Fantasy



2004 1981

NOW Despite residing in Ireland ("no taxes!"), successful and versatile songwriter-producer Aldo Nova, a Montreal native, remains true to his home country. He's worked with Canadian chanteuse Celine Dion since she was 14, and even has a studio single, "You and I," on her new *Live From Las Vegas* album. Today, Nova's fulfilling career consists of "going around the world with a Taylor acoustic, writing songs with people and going into the studio to do demos." He adds, "I've been lucky to cut some big songs over the last three years."

He recently submitted a song to Aerosmith, and had songs recorded by Faith Hill and Clay Aiken. At the moment, he's working with about 25 writing partners, including Desmond Child. "I enjoy the thrill of meeting a new person and seeing if the chemistry works," he explains. "I usually do half the music and most of the lyrics."

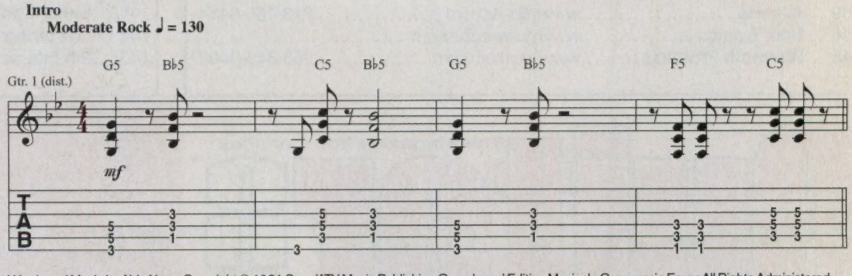
Nova compares this behind-the-scenes approach to his heyday and MTV fame: "It's more exciting than being an artist. When you're an artist, you're the first to get screwed and the last to get paid! It's an evolution," he says of his career trajectory. "When I was doing my first album, it was what I'd dreamed of when I was a kid—being on the cover of magazines, being a guitar hero, being on MTV. But I went from an artist to a producer, and then to a songwriter and producer. I'm 47 now, so it's a good place to be."

THEN Aldo Caporuscio picked up the guitar at 15, quickly changed his name to Aldo Nova, and by the early '80s was playing George Harrison in a production of "Beatlemania" while also working on his own classic rock songs. Nova's self-titled 1981 debut sold platinum and eventually hit the Top 10 in the U.S., propelled by the MTV and AOR radio favorite, "Fantasy." Subsequent CDs didn't match Nova's out-of-the-box success, but he remained in demand as both a guitarist and a writer, working with artists such as Michael Bolton and Lita Ford.

The last time Nova performed live was in 1995 with French musician Patrick Bruel. "It was gruelling, being away from the family so much," recalls Nova, who has no plans to tour again, and whose last CD, 1997's *Nova's Dream*, truly was his last. "I'll never do another record for myself—no desire," he says. Back in the day, Nova was signed to Jambco, Jon Bon Jovi's label, and the "Fantasy" man remains close to his former associate. "I have three kids, and Jon's now a family man, so we talk about everything from music to diapers!"

—KATHERINE TURMAN

LOST LICKS "Fantasy" From *Aldo Nova* (Portrait) "I got in the studio, started playing piano, put on a drum loop, and started hitting these chords. Then I came up with the melody and words—it was all done in a day. I played a 1964 Gibson Les Paul Custom through a Lab L5 amp, miked by two Shure SM57s. My first record was easy, because it was total innocence to tape. There was no one telling me what not to do, so it turned out well. As the years went on, there was pressure from the record company and other people, so the songs didn't come out as clearly. The innocence was gone. My first CD was just reissued, and I'm not sick of talking about the song or those times. In fact, I listened to the album the other day to reminisce, and there's a lot of good stuff about it—it stands up well. Sure, it sounds a little dated, but not in a corny way."



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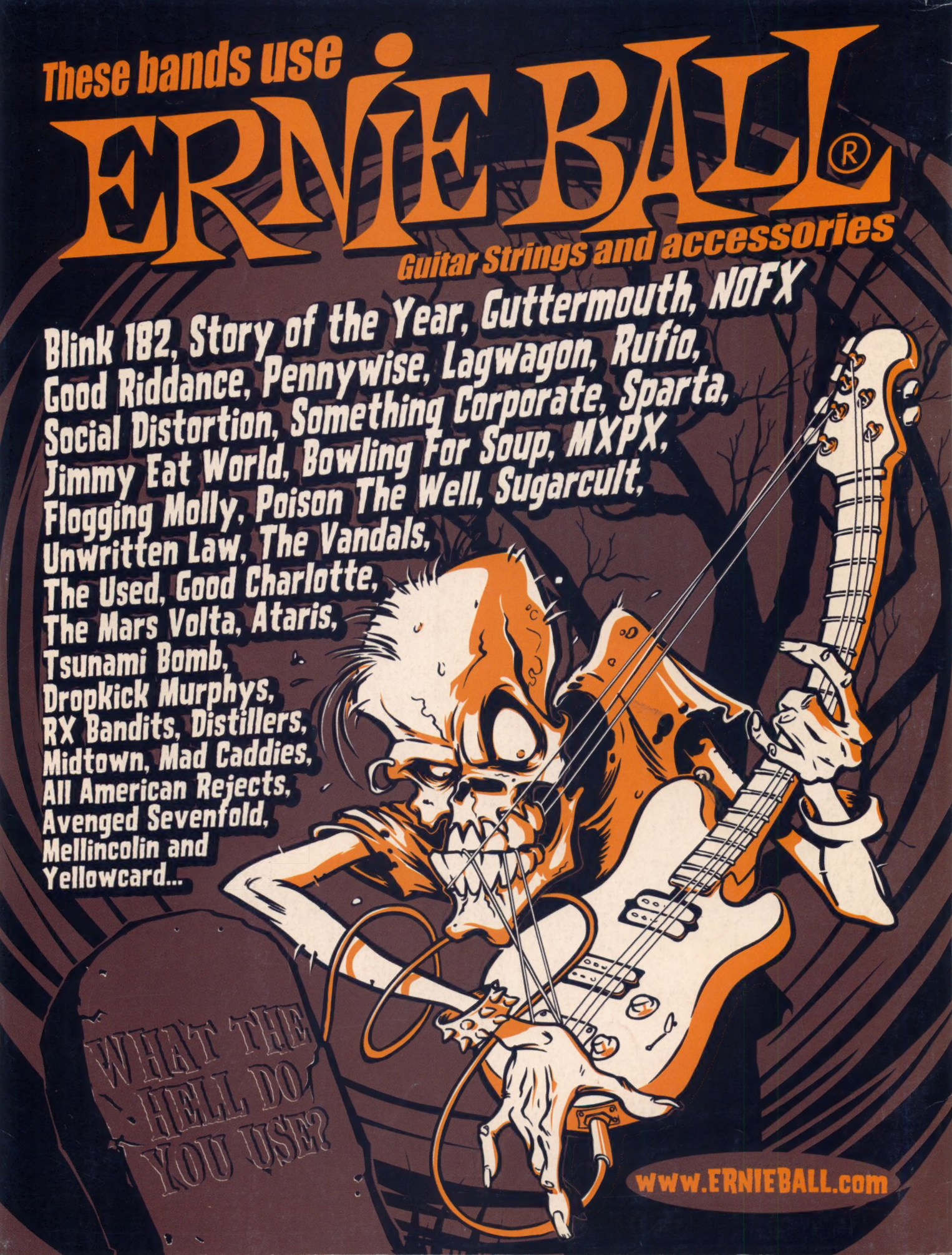
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